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5th May, 1863. HENRY W. GREEN, Secretary.

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  5. NOTES ON A CASE OF MICROCEPHALY. By R. T. Gore, Esq., F.R.S.
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## THE PRESS TAKING CHARGE OF THE PULPIT.

THE presence of a provincial reporter the other day in the now famous church of Claydon, in the county of Suffolk, was very disagreeable to the rector, Mr. Drury, and to his assistant in his mummeries, "Brother Ignatius." They did not want notes taken of their proceedings or of their discourses. They tried all they could to prevent the "gentleman of the press" from taking notes. They protested against his taking notes at all of what went on in a church; they sat down beside him, and, as it were, morally hustled and squeezed him, to stop his note-taking; and, when the persevering visitor would not be dislodged, "Brother Ignatius," we believe, brought his discourse to a hasty close, on the plea that the presence of a note-taking gentleman, pencil in hand, jotting down what he said, had discomposed him, and put him into an unfit frame of mind for addressing the flock. Whatever may be thought of the proceedings of Mr. Drury and his associates in Claydon parish, it may be, at least, therefore, put down to their credit that they do not seem to seek for notoriety. Having fixed upon this obscure parish in Suffolk as a spot in which to set up the right kind of worship, and to administer the right kind of doctrine to the natives, they beg that people would leave them alone and let them and the parishioners of Claydon be covered up, as it were, under an inverted flower-pot until such time as their experiment shall have been thoroughly successful and it shall be time to invite all England to behold the exquisite result. They are about a grand work, they virtually say, in this little bit of Suffolk. They are de-Protestantizing it as fast as they can; they are undoing in this one small spot of England the vicious teaching to which the whole island has been subject since the Reformation; they are toiling to bring back in Claydon the religious light and fashions of the fifteenth century. They are lighting great wax candles in the church,

setting up pictures and crucifixes and banners, accustoming the people to the proper robes and gestures of priests, and expounding to them the true mysteries of the ancient and Catholic faith. They are doing all this at their own expense. They have difficulties to encounter; for, though a few pious old women found spiritual comfort in their proceedings, the majority of the parishioners of Claydon are still carnally rude, will not see the light, and either storm at the efforts made for their salvation, or turn them into public fun. Why should the difficulties of the Claydon mission be increased by interference from without, by the arrival of reporters from the provincial newspapers, by the publication of the notes of these reporters, and by comments thus arising throughout the whole press? The reverend gentlemen think themselves hardly treated.

We have not very much to do with the particulars of this Claydon case; but it suggests to us over again a curious speculation, which has been suggested to us by incident after incident of a like kind any time these ten years back, as to the growing disposition of the Press to take charge of the Pulpit. The Press of Great Britain has taken charge already of almost all the institutions of the land. Like Aaron's rod, it has swallowed up all the other rods. There is nothing on which the Press does not think itself entitled to comment; it claims the criticism and supervision of every power, or corporation, or profession, from the imperial Parliament downwards, that exists among us. Of late it has even extended its power over the camp, following our armies into the field, and pronouncing on military plans and the proprieties of strategy. One company of newspaper-proprietors, according to Mr. Kinglake, has very much placed itself in the position of the government of the country, deciding how our wars are to be conducted for us, determining that our army should go to the Crimea and our fleet to the Baltic, and holding court-martials of its own on the proceedings of our generals and our admirals as they have been learnt from reporters despatched to watch them. In this case there may be a peculiarity; but the whole Press, under a variety of conditions, claims and exercises the same right of universal criticism. That the Press should be thus supreme, that it should push itself everywhere, take notes of everything, and subject all classes, all interests, all professions, all corporate bodies, to its castigations and its comments—is, it is generally admitted, one of the necessities of our time, and, on the whole, a splendid and admirable necessity. Inconveniences do arise. Newspaper-writers, after all, may not be quite so capable of deciding on all public questions as that we should wish the Press to supersede or overawe Parliament and the official Government. It may be, also, that our strategists and military men have had reason to resent the intrusion of civilian ignorance through the Press into matters of the camp, and to complain that the conduct of war has thus been led awry. On the whole, however, there is no help for it. Publicity is our rule; its advantages more than counterbalance its inconveniences; and even the inconveniences themselves are probably to be remedied, not by restricting publicity, but by pushing publicity ever farther and farther. Burns's lines, therefore, transferred from his occasion to ours, express a fact which, on the whole, is not unsatisfactory:—

If there's a hole in a' your coats,  
I rede ye, tent it;  
A chiel's amang ye, takin' notes,  
And, faith, he'll print it.

One British institution there is, however, and perhaps only one, which the Press has not yet dared to meddle with, or has meddled with as yet only cautiously and fearfully. One institution, and one only, lives safe from Press-inspection, Press-criticism, as if under an inverted flower-pot. That institution is the British Pulpit. We say "Pulpit" specially in order to express what we really

mean. Church matters are reported and commented on by the Press; and, indeed, at present the Press teems with discussions of matters ecclesiastical. Riots about innovations in worship, such as those in St. George's-in-the-East some time ago, and this disturbance in Claydon, also come in for their share of notice from the Press. Nay, sermons when they are published are subjected to literary criticism like all other publications, and praised or cut up, as the case may be. But the Pulpit, as the place where sermons are delivered, and where doctrine of the most vital kind of all is systematically administered, by the living voices of the thirty thousand ministers of different denominations who at this moment form the preaching-class amongst us—this place is safe. Weekly, each of the thirty thousand ascends the pulpit, and thence, as from a place where he has it all his own way, and cannot be interrupted or gainsaid, delivers such matter as he likes—good, bad, or indifferent—to an audience which is in great part secured for him, and physically detained to listen to him, by our social arrangements for church-going. He is liable, indeed, to certain kinds of criticism; and society pronounces upon him in various ways. But Press-criticism, which reaches every other functionary of a public kind, does not reach him in the exercise of his important office. The *Times* dare not touch him; the *Daily News* dare not touch him; the *Daily Telegraph* feels bound to let him alone; he is safe, unless perchance he be a Spurgeon, from even the all-daring licence of the *Saturday Review*. Within the bounds of ecclesiastical order, he may say what he likes. He may hum-and-haw and mumble into his pocket-handkerchief, or he may speak like a true orator and a true man; what he says may be noble sense or it may be ignoble nonsense; but, in any case, he is privileged; and the Press, which takes cognisance of all else that goes on in the commonwealth, leaves him alone.

Not perhaps entirely so. Of late the Press has been nibbling at the Pulpit. Through some special fascination of opposites, the *Saturday Review* has had the curiosity to go to hear some of Mr. Spurgeon's sermons or discourses, has taken the pains to give notes and accounts of some of them, and has made these sermons and discourses the topics of critical articles. Indeed, the *Saturday Review* has made a dead set against Mr. Spurgeon; and, if you were asked to define the creed of that journal, you would be safe in saying that one of its main items is anti-Spurgeonism. Then, again, there has been "Habitués in Sicco" in the *Times*, complaining of the dryness and insipidity of the English Pulpit in general, and rather wishing that Mr. Spurgeon could bite a few of the English-church clergy, so that they might know what real preaching is. In the present case of Claydon parish, too, the Press has burst its usual bounds, and, attracted by the oddity of the thing, has sent reporters to sit in a pew and take notes of what reverend gentlemen were saying. In America, also, unless we have been misinformed, the Press has, to a certain extent, taken the Pulpit under its control. Gentlemen of the Press do there attend the sermons of popular preachers, and take notes of what they say for the purposes either of news-paragraphs or of leading articles. We have heard, at least, of one American reporter who was bold enough to give his opinion not only of the sermon of a popular preacher, but also of the prayer which preceded it, and to announce, in reporting the proceedings, that, before delivering his discourse, the Rev. Mr. So-and-So "offered up one of the most eloquent prayers ever addressed to a Boston audience." And, both in America and in our own country, such nibblings by the Press at the Pulpit are becoming more common than they were.

But what if these are but the beginnings of a more systematic attempt of the Press to bring the Pulpit, as well as every other institution and interest in the land, within its grasp, and to break down the exemption from criticism with which the Pulpit has hitherto



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been hedged in? What if the determination should be growing to lift the inverted flower-pot, and compel the Pulpit to flourish henceforth under the free breezes and blasts to which all unprotected vegetation is subject? What if the *Times*, for example, should take it into its head not merely (as it has already done more than once) to send reporters to the most important metropolitan churches on great occasions of national fast or national thanksgiving, with instructions to collect the texts, and take notes of the chief sermons, for publication in its columns, but, as part of its regular work, to employ a staff of reporters, who should go about every Sunday, dropping into particular churches without warning, taking notes of the sermons there, and bringing back these notes to Printing House Square as materials for criticisms and leaders? What if it were an established thing that on Monday or Tuesday morning we should see such paragraphs in the newspapers as this—“On Sunday afternoon the Rev. Mr. — preached in the church of —. He was dull as usual. His matter was wretched and had nothing to do with his text; and his style and his delivery were as wretched. We would, in particular, advise the rev. gentleman not to draw his images and allusions any longer from natural history, of which he is totally ignorant; and we would advise him, at the same time, to study some elementary work on the geography of Palestine.” Were such paragraphs appearing—were it the rule of our newspapers, or were it even the practice of one or two of them, to employ a few competent critics to circulate among the churches and report on the week’s sermons as other writers do on the week’s publications—what a terror there would be in the Pulpit-world! Perhaps a wholesome terror! Perhaps by some such plan there might be a speedier reformation of the British Pulpit—a speedier spurring up of our clergy to such an exercise of their faculties in preaching as “*Habitans in Sicco*” would desire—than by any other plan. Here, at least, is a field for some newspaper. Will the *Times* be the first newspaper thus to assert the right of the Press to take charge of the Pulpit; or will it be the *Saturday Review*? Our notion is that, sooner or later, by this paper or by that, or by all together, the thing will be done. The inverted flower-pot will be removed; and the Pulpit, like all other British institutions, will be taken charge of by the Press. Most probably, at first, Press-criticism of the Pulpit will confine itself merely to the intellectual or oratorical ability shown by the preachers, without any question as to the doctrine taught; but we should not wonder if this limit were passed, and the Press were to begin to criticize the doctrine itself. Its impudence is capable of anything.

## CURRENT LITERATURE.

## TRAVELS IN MANTCHU TARTARY.

*Travels on Horseback in Mantchu Tartary, being a Summer's Ride beyond the Great Wall of China.* By George Fleming, Esq. With a Map and numerous Illustrations. (Hurst and Blackett.)

WITHOUT unconditionally endorsing the maxim of the great evil of great books, it is, nevertheless, when a volume of the robust proportions of Mr. Fleming's is presented to us, only natural to inquire whether it could, by no possibility, have been made somewhat less; and when, as in the present instance, we find that not only might this have been done, but that the author has laboured diligently after prolixity, and avoided conciseness like a lion in the path, it is difficult to avoid visiting him with a condemnation proportioned to our sense of the value of time and perspicuity. Mr. Fleming, however, seems to have foreseen that he was likely to get into trouble on this account, and snatches an acquittal by dexterously shifting the blame upon Neptune and rude Boreas. The composition of his work, it appears, so-laced the tedium of a long homeward voyage.

When the good ship, urged by a favourable breeze, sped swiftly over the waters, Mr. Fleming's pen emulated her celerity, that his MS. might be ready upon landing. When she lurched, heaved, rolled, staggered, stopped, and finally went back, Mr. Fleming involved, diluted, and extenuated the narrative, which alone interposed between him and hopeless ennui. Unfortunately for him and for us, the passage was a bad one; and hence does it come to pass that his volume is twice the size it should have been. There is no other fault to find, for even when most prolix the author is a very pleasant companion. He has many of the best qualities of the traveller—good spirits, an excellent temper, sound sense, the faculty of observation, and a literary culture which has enlarged his sympathies with men and things, and frequently enables him to adduce quotations and illustrations with excellent effect.

The tour undertaken by Mr. Fleming, and his friend, Mr. Michie, did not conduct them very deeply into the Flowery Land. They merely skimmed the coast, starting from Tien-Tsin, where we find Mr. Fleming, at the commencement of his narrative, complaining of the insupportable heat. So favoured is Tien-Tsin by nature as to be one of the hottest places in the world in summer and one of the coldest in winter. “How often,” says the writer, in recording his sufferings from excess of caloric, and vain attempts to mitigate them:—

How often did we not strive to recall the story of the gallant Captain Somebody, of the —th, who, if we can remember aright, in passing through Charing Cross—for we have a Charing Cross at Tien-tsin, but, alas! how unlike the original—met a soldier of his regiment with a rather suspicious-looking bag carried on his back. “Where are you going with that bag?” demanded the captain.

“To the barracks,” replied the man.

“What have you got in it?”

“Porter, sir.”

“What! porter in a sack! Oh, nonsense! let me see.”

“Very well, sir;” and the bag is heavily, and with no cheerful grace, dropped on the frozen ground, and slowly opened, when a huge wedge of coffee-coloured stuff, having the peculiar crystalline fracture of ice, is laboriously extracted from the depth of the sack and exhibited to the perplexed gaze and astonishment of the wondering officer. “It's the ration porter, sir,” the exhibitor chuckles, as he shifts the heat-abstracting mass from hand to hand to prevent his fingers being frost-bitten—“It's the ration porter, sir, only it's freezed.”

The country about Tien-Tsin is extremely poor; a dusty monotonous flat, sprinkled with wretched villages and a few patches of cultivation. The travellers were never so badly accommodated as at their first halting-place, and one of the best of Mr. Fleming's many excellent illustrative sketches represents him trying to sleep in the stable-yard, selected as the least exceptionable part of the premises. His impromptu couch is extemporized out of a stable-door, torn from its hinges and laid upon a manger. Mules and ponies are grouped around. Over head is the great comet of 1861, the constellations peeping through its tail. From this delectable hamlet of Te-tan the travellers pursued their way over a landscape described as—

A great, flat, and totally unpicturesque plain, with no living or moving object, save some tiny white sails threading the convolutions of a hidden canal that in all likelihood opens into the Peiho, not far from Tien-tsin. Nothing was to be seen as far as the eye could scan towards the horizon, but a low marshy waste; a sea of purplish-green heath, wild and desolate for the greater part, with here and there some stunted patches of unhealthy-looking millet and hemp suffering from neglect; a moor or heath of the most depressing aspect, worse even than the Aldershot long valley on a November day. In this scene there was an absence of trees, hedges, fences, or walls, that gave it a monotony quite appalling. Away on the extremity of the moor we presently distinguish high mounds of earth, rising like islands at long intervals from the dead level, and as we approach we perceive that they are topped by haggard-looking villages of mud and millet-stalks, with a

few sickly willow trees striving to throw their branches over the lowly dwellings, as if to screen their poverty from observation.

This island-like appearance is occasioned by the villages being built upon mounds of earth, as a protection against the destructive floods of the Peiho. The whole country, indeed, appears to be the bed of a desiccated lagoon. After a while the scenery improves, villages become more numerous, cultivation more extensive, and the roads enlivened with travellers. Among these was a Chinese caravan of a dozen huge clumsy waggons, which had come three hundred miles from the province of Kwantung. The further inland the travellers proceeded, the more indications of industry and prosperity they met; while the country became almost delightful between harvests and husbandmen and the great mountain-chain now fully in view, and road-side wells shadowed by ancestral trees. Mr. Fleming brings the principal constituents of the landscape together in a vivid picture:—

We moved out into the streets again, through the lanes of upturned faces on each side; and were soon in the country, plodding and ploughing through sandy roads, sometimes uphill, sometimes downhill; into villages and out again, nearing the mountains one half-hour, and leaving them the next; buried in the surging seas of millet, disinterred in speckled fields of melons or auriferous cotton shrubs; half swamped amongst Indian corn, gliding through arcades of sylvan architecture bidding defiance to the thoroughfare of the sun, or across encaustic squares of dye-plants and brown earth; on to roads divergent, convergent—everything but straight—and irregular, heavy, and shifting, inconsistent and indurable, in their general character, were it not for the mellow temperature of the afternoon and the agreeable diversity of everything coming within the range of vision. A large piece of ground is passed which is solely given up to the cultivation of the greenish-purple indigo, among the even lines of which hoers are industriously turning over and breaking up the earth. Two wide cisterns of white cement, some eight or ten feet in breadth, and four or five in depth, are in the middle of the crop for the maceration or fermentation of the plants which are not yet in flower.

After a while they are fairly in the mountains, where the comfort of the inhabitants declines with the fertility of the soil; but favourable geological conditions have led to the establishment of potteries, the produce of which would seem to be in great demand. In the adjacent marshy plains one Chinese branch of industry appeared in perfection—the capture of fish and water-fowl. One sportsman piles his little boat with reeds and straw till it resembles a floating mass of vegetation, buries his matchlocks in this masked battery, the barrels alone peeping forth; then, screened behind his boat, swims or wades till he has got among the water-fowl, which a thundering discharge sweeps speedily from the bosom of the lake. Another lurks among the reeds, and pursues his game with the help of decoy-ducks. Fish are angled for, netted, speared, caught with cormorants, entrapped into rush-baskets strewn everywhere over the lake. But the greatest curiosity is the lily-gatherer, who paddles about in a waterproof bag, fastened to a tray which he wears about his neck like a collar. On this he deposits the lily-roots—esculents of universal consumption in China. Elsewhere we are told of the eagerness of the Chinese in the pursuit of singing-birds, which are captured by small hawks, trained to secure their prey without injury. A love of these birds is a prominent and amiable feature in the national character. The favourite is the Mongolian lark, poetically termed the “hundred-spirited bird;” next in request is a thrush, the *wha-mí*, or “pictured eyebrow.”

An aged Chinese friend of mine, who had kept a *wha-mí* in perfect song for some years, used to be visited towards sunset by a tottering old man, who carried his pet thrush in a cage for a distance of some two miles, catching for it grasshoppers and insects by the way, merely for the sake of hearing its voice in competition with that of the other bird.



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After an adventurous expedition to the Great Wall of China, in the course of which Mr. Fleming nearly lost his life from a sun-stroke, the companions found themselves in Mantchu Tartary, where the great fact that forced itself on their attention was the absence of Manchus. *Græcia capta ferum victorem cepit*; a Mantchu dynasty reigns in Pekin, but the shrewd Chinese have traded the Manchus themselves out of house and home. "The Tartars," said a Chinese merchant, "are cows"—a figurative expression for the extreme of uselessness and stupidity. Not so much as a Tartar local name is left in use; and only one "skinny old man" of the dispossessed race could be produced to gratify the curiosity of the travellers. This abundantly proves the vital force inherent in the Chinese nation; and the general impression left by Mr. Fleming's narrative is decidedly favourable. It is evident that, whatever political convulsions may await the country, the race is still full of vigour, and much more likely to absorb than be absorbed by any other with which it may come into contact. Manchuria must be a valuable acquisition to Russia, or whatever power may be destined to hold it. One district appeared to the travellers the finest meadow-land they could imagine as existing anywhere; while the farm-houses almost reminded them of Britain, though this was by no means the case with the operations of agriculture. Traffic and industry, however, appear to flourish everywhere, and the impression of North China left upon our minds is that of an Oriental Belgium. The principal towns in this region are Newchwang and Moukden, in the former of which Mr. Fleming and his friend were mobbed, and experienced many obstacles at the hands of the authorities. As theirs were the first European costumes that had been seen, and the treaty of Tien-tsin had not been published in the district, it seems creditable to the natives that this should not have been more frequently the case. It was but natural that the strangers should be regarded with some suspicion. "What for," observed a Shanghai acquaintance to Mr. Michie:—

What for you so muchee walkee walkee? You Shanghai have got largey housey. More better you stop Shanghai. No 'casion you so trub walkee walkee every country. Chinaman no custom walkee walkee.

China, however, has had to accustom herself to a good many things; and without doubt the "walkee-walkee" propensities of Englishmen will one day be among them. It may be hoped, too, that a more enlightened selfishness will one day teach them to diminish the obstacles their present untutored greed opposes to trade. "No can do that pigeon; that man he wanchee make too muchee squeezey," was, Mr. Fleming says, the usual phrase in the mouths of native agents for the sale of English goods. To facilitate commerce, we have established a settlement at the mouth of the Tian, on "a plot of aguish-looking, semi-aqueous ground, as barren and dead as a soil as could be picked out"—a selection rendered imperative, however, by reasons connected with navigation. As somewhat similar obstacles have not impeded the prosperity of Singapore and Hong-Kong, there may be hope even for this "putrescent cesspool," where the voyagers ultimately re-embarked, having ridden over seven hundred miles of rough country, and rendered us their debtors for much instruction and amusement. The value of the book is greatly enhanced by the illustrations, as graphic as copious and well-executed; which is saying much.

## MORE OF THE "CHRONICLES OF CARLINGFORD."

*Chronicles of Carlingford. The Rector and The Doctor's Family.* (Blackwood.)

THE republication of this earlier series of the "Chronicles of Carlingford" was probably suggested by the success of "Salem Chapel." That success was partly due to the novelty of the subject—an advantage which is not shared by the new volume. The

scene is not laid among the little dissenting community, and there are few traces of that humour which was probably drawn out by the recollection of real experiences among the Pigeons and the Tozers. Mrs. Oliphant's clergymen and doctors are rather shadowy and unreal by the side of her ministers and deacons. But the longer of these two stories, "The Doctor's Family," has an advantage which, to some readers, will compensate for this inferiority. It has a veritable heroine—not merely a young lady who does duty as one. Nettie Underwood does succeed in impressing you with her individuality. Mrs. Oliphant has not thought it enough to associate her with a colour or a gesture; she has given her a character as well. Of course she is always "shedding back her luxuriant dark brown hair with her tiny hands," because in these days a heroine could hardly be considered complete without a trick of some kind; but this is not the solitary revelation of her peculiarities which is vouchsafed to us. The Doctor's Family belongs to the Doctor only by a figure of speech. Edward Rider is a young physician, doing his best to establish himself in the world, and not much assisted in that end by a helpless, worthless elder brother, who, after driving him out of his first practice by his bad name, and sending him "to begin life a second time at Carlingford," has again dropped listlessly in upon him—an incumbrance not to be got rid of, nourishing a lazy sense of exasperation at the small comforts with which Edward has been able to surround himself as so much money withheld from his own tobacco and spirits, and contriving to impress the servants, who go out secretly for him with bottles and jugs, with a certain sense of compassion, which compels them to remark that "to see how the Doctor do look at him, and he his own brother as was brought up with him, is dreadful, to be sure." "Fred" has not thought it needful to inform his brother that he has left a wife and three children out in Australia; but the Doctor is hardly disposed to thank him for this considerate reticence when he comes down one morning to find the hall filled with boxes and an unknown sister-in-law waiting for him in his room. Fred's wife is worthy of her husband; and, with an equally vivid sense of the beauty of vicarious sacrifice, she has contrived to make herself and her children absolutely dependent on her younger sister, "Nettie," under whose guidance she has come with them to England.

Nettie's arrival relieves the Doctor of his brother's presence. She takes lodgings for her sister's family in Carlingford, and manages with some trouble to make her own income support them all. She is a wonderful little person—"thin, dark, eager, impetuous, with blazing black eyes and red lips," and an utter unconsciousness that she is doing anything out of the common.

"Self-devotion! stuff! I am only doing what must be done. Freddy can't go on wearing one frock for ever, can he? Does it stand to reason? Would you have me sit idle and see the child's petticoats drop to pieces? . . . Should one desert the only people belonging to one in the world because one happens to have a little income and they have none? If one's friends are not very sensible, is that a reason why one should go and leave them? Is it right to make one's escape directly whenever one feels one is wanted? That is what it comes to, you know. You may say it is not natural, or it is not right, or anything you please; but what else can one do? That is the practical question," said Nettie, triumphantly. "If you will answer that, then I shall know what to say to you."

Of course nobody could answer it; and nobody particularly wanted to. People soon ceased to expostulate or to wonder. The only exception to this universal acquiescence was Dr. Rider. He had been the chief gainer by Nettie's coming, for he had got rid of his brother; but then her very unconsciousness that she was taking on herself any unusual burden irritated him above all.

He who had so chafed under Fred's society felt it beyond the bounds of human probability

that Nettie could endure him. . . . If she had shown any feeling, he said to himself; if she had even been grandly aware of sacrificing herself and doing her duty, there would have been some consolation in it. But Nettie obstinately refused to be said to do her duty. She was doing her own will with an imperious distinctness and energy, having her own way, displaying no special virtue, but a determined wilfulness.

It is hardly necessary to say that the real cause of the irritation is that he is in love with Nettie. In this relation he certainly does not show himself quite worthy of her. She rejects him on the ground that marriage is quite incompatible with the more serious business of her life; and, though Mrs. Oliphant sets up an ingenious defence for his making no effort either to relieve her of her duties or to share them with her, it does not strike us as a very successful one.

Some people are compelled to take the prose concerns of life into consideration even when they are in love; and Edward Rider was one of these unfortunate individuals. The boldness which puts everything to the touch to gain or lose was not in this young man. . . . Eager as love and youth could make him, he was yet incapable of shutting his eyes to the precipice at his feet. That he despised himself for doing so did not make the matter easier. These were the limits of his nature, and beyond them he could not pass.

Certainly the "limits of a nature" must be rather confined when they prevent a man, "eager as love and youth can make him," from marrying a girl because she has taken on herself the support of her own brother and his family. Even after his brother's death the difficulty remains. The best thing that can be said for Doctor Rider is that he does not talk about his unwillingness to condemn the woman he loves to poverty. He quite realizes that it is himself upon whom he is unwilling to inflict suffering. A peevish sister-in-law and unruly children are more than he can make up his mind to bear, even with Nettie to lighten the load.

All Edward Rider's resolution and courage died into hopeless disgust before the recollection of Mrs. Fred upon that sofa. Love, patience, charity, after all, are but human qualities, when they have to be held against daily disgusts, irritations, and miseries. The Doctor knew as well as Nettie did that he could not bear it. He knew even, as perhaps Nettie did not know, that her own image would suffer from the association; and that a man so faulty and imperfect as himself could not long refrain from resenting upon his wife the dismal restraints of such a burden.

In the end, however, he comes off better than he deserves. Just when Nettie has determined to return with her sister to Australia, the burden is taken off her hands by a *Deus ex machina* in the shape of an opportune and feeble-minded Bushman, who falls in love with Mrs. Fred, and the only vengeance Nettie takes upon the Doctor is a verbal one:—

"You told me," he says, "it was impossible once—"

"And you did not contradict me, Dr. Edward," said the wilful creature, withdrawing her hand from his arm. "I can walk very well by myself, thank you. You did not contradict me. You were content to submit to what could not be helped. And so am I. An obstacle which is only removed by Richard Chatham," said Nettie, with female cruelty, turning her eyes full and suddenly upon her unhappy lover, "does not count for much. I do not hold you to anything. We are both free."

It was a very natural speech; and it was equally natural that she should tell him shortly after, "I did not mean to vex you—at least I did mean to vex you, but nothing more."

We are quite ready to give our hearty praise to this further instalment of the "Chronicles of Carlingford;" but we cannot do so without remembering that we had occasion, only a few weeks back, to speak in a very different tone of another novel—generally, and we believe correctly, attributed to the same author. It is difficult to read "The Doctor's Family" so soon after "Heart and Cross" without believing that Mrs. Oliphant



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can write in very different styles at one and the same time. It is possible that she may do this with some pecuniary profit, since, as the precise point of demerit at which a novel ceases to pay has never been exactly ascertained, it is just conceivable that "Heart and Cross" may not have reached it. Where there has been no intellectual outlay whatever, the smallest surplus, after the payment of publishing expenses, must be reckoned as clear gain. But, if Mrs. Oliphant has any care for her own literary fame, she will do well to discontinue the practice of contemporaneous writing in opposite styles. A bad novel may serve to set off a good one; but, even if she thinks this foil indispensable, she may safely leave the task of providing it to some one else. To undertake to write both kinds herself argues a reprehensible indifference to the advantages of division of labour. If a writer persistently goes on doing her worst three times out of four, she must not complain if, in the long run, she is judged by that which she has chosen to do oftenest. Reputations are made, for the most part, not by a few happy efforts, but by the balance of successes over failures.

BAPTIST NOEL AND CANON DE HAERNE  
ON AMERICAN SLAVERY.

*Freedom and Slavery in America.* By Baptist Noel. (Nisbet & Co.)

*The American Question.* By Canon de Haerne. (Ridgway.)

"THE misfortune of America," Mr. Seward once remarked to the writer of these lines, "is that her friends over-estimate her virtues as much as her enemies exaggerate her failings." The truth of this saying has been greatly impressed upon us by the perusal of Mr. Noel's work. We gather from its contents that the author has never been in America; and, indeed, the book is little more than a collection of quotations from works on America. Now, in the results which Mr. Noel has arrived at we agree cordially. We believe with him that, in the quarrel between North and South, the latter is almost entirely in the wrong; we hold that in this struggle the sympathies of honest men ought to be with the party which, willingly or ignorantly, is warring against slavery; but we do not on that account believe that the Northerners are all angels of goodness, or that the Southerners are fiends of darkness. Yet, supposing we knew nothing of the case, we should be tempted to take this view from the perusal of "Freedom and Slavery in America." We should grieve sincerely if any word of ours could be taken as hostile to what we hold to be the cause of human freedom; but, exactly because we do hold that cause to be so just and sacred, we view with regret any attempt to uphold it on untenable grounds.

Mr. Noel devotes the first section of his work to a eulogy on the people, institutions, morals, and religion of the Northern States. He has strung together a number of complimentary remarks from the different writers on America he has come across in his reading, and lays on the praise with a lavish paint-brush. He dwells with care on the condition of the working-classes, the respect for law, the spread of temperance, the diffusion of education, the extension of religion, the number of churches, schools, tract societies, mission and benevolent institutions—one and all of which are, no doubt, remarkable features in the social condition of the North. With almost every individual opinion reported by Mr. Noel we coincide; but we dissent from the general impression left upon us by the tenor of his work. The separate tints are true; but the picture is fallacious. Supposing the North had been the terrestrial Paradise which our author seems to believe, how does he account for the criminal complicity in slavery, which, till secession broke out, characterized the whole nation? We need no telling to inform us of the causes which induced the Free States to acquiesce in the sin; we make every allowance for the temptation; but the sin did exist

nevertheless, and its existence demoralized the North more, perhaps, almost than it did the South. In America, the title of M. Agenor de Gasparin's book, "Un grand peuple qui se relève," was translated as "The uprising of a great people." It seems to us that the truer translation, in spirit if not in letter, would have been the "Reformation," not the "uprising." The path of repentance is a hard and arduous one, and all honour to those who tread it; but our respect for that perseverance ought not to blind us to the fact that the repentance was called for urgently. This is what Mr. Noel appears to us to forget. He expatiates with pride upon the extent and importance of the revivals which spread through the Northern States in 1857, and quotes with apparent approbation a statement that "the earnest and persevering prayers which have ascended from Southern Christians have not been answered by any marked outpouring of the Holy Spirit." But we look in vain throughout its glowing account of the revivals to find the slightest allusion to slavery. Whether this religious movement was of any advantage or not, is a question we are not disposed to enter into. We know that it exerted no direct influence in favour of emancipation. The religious world in America cannot, in the words of an Anti-Slavery report, "be relieved from the long-recorded charge of official partnership in the nation's sin." We are afraid that the leaders of the Anti-Slavery body would tell Mr. Noel that the most formidable opposition their teaching met with in the North was from the steady refusal of the churches to advocate abolition directly or indirectly. The Unitarians—a sect with whom we gather our author to have little sympathy—were the only denomination which took an outspoken tone on the subject. In consequence of this state of things, few of the men who have really done good service to the Anti-Slavery cause are connected with the churches, and many are in open hostility to them all. Methodism of an advanced kind is the prevailing religion of the South; and yet Mr. Noel would hardly urge that this fact palliates the advocacy of slavery. The truth is, that the wide-spread growth of a religion which proclaimed the need of godliness without dwelling on the superior necessity of justice was one of the symptoms in the social condition of the North which most alarmed her true friends and well-wishers.

It would be presumptuous in us to suppose that a man of Mr. Noel's ability would not recognise the truth of such considerations; but we fear that his natural partisanship for the religious system of America has led him to take a somewhat exaggerated view of the virtues of the North. We find no traces of the same fault in his description of slave society. The record of cruelty and oppression and wrong which he has gathered up against the slaveholders of the South is, indeed, a damning one. We hope that Mr. Noel will republish this portion of his work in a cheaper form, so that it might be in the hands of every working-man in England. These are the propositions which he lays down as the sum-total of slavery:—

The slaveholder has the legal right to buy and sell men, women, and children.

He has the legal right to work them, without wages, under the whip.

His legal power over them is nearly absolute.

Without the violation of any state law he may treat them with much cruelty, because they have no legal rights.

Without the violation of any state law he may corrupt, as much as he pleases, their wives and daughters, because, according to law, they have no conjugal rights.

Whatever the law may be, he may, in contempt of law, commit almost any crime against them with impunity, because they may not complain against him to any magistrate, nor give evidence against him in any court of justice.

He may keep them in any degree of ignorance, because the law forbids anyone to teach them to read, and allows him to flog them if they go off his estate without his leave, even to attend public worship.

That these legal rights were not allowed to become a dead letter Mr. Noel proves convincingly by overwhelming evidence. It is a common assertion of Pro-Slavery advocates that the condition of the slaves is really better than that of our labouring classes. Let any working-man read this narrative and then give his own opinion as to the truth of this statement. In days to come, when calm historians study the fluctuations of English sentiment throughout this American crisis, they will turn to Noel's pages as a valuable indication of the feelings entertained towards the North by the Non-conformist body, which represents more than any other the middle class of England.

Canon de Haerne's pamphlet will possess something of a kindred value, as an evidence of how the Pro-Slavery sympathies of our ruling class were regarded on the Continent. The Belgian representative is an Anglo-phobist of the deepest dye. He believes firmly in the perfidiousness of Albion; and rejoices in an event that appears to him to deprive us of the credit which our efforts to suppress slavery had extorted for us from an unwilling world.

England, he says, must not be accused of inconsistency, since we see it at the present day still carrying out its interested views, and according its undisguised sympathies to the Slave States at the risk of perpetuating the system of slavery, which, for the same selfish reasons, it had previously condemned. The logic of interest does not admit of inconsistency of principle.

The Canon, whom we gather to be an Ultramontane in religious matters, of course looks upon the question from a Catholic instead of a Protestant point of view. He endeavours to prove that slaves are more kindly treated in countries belonging to the former faith, and that his own creed is better adapted to the negro than that of his religious opponents. For our own part, we think that the question of religion may be left aside for the time. Cuba is as bad as South Carolina, and Surinam was no better. Slavery must be put down before we can decide as to the respective theological merits of Protestant and Catholic planters. E. D.

PROFESSOR ANSTED'S GREAT STONE  
BOOK.

*The Great Stone Book of Nature.* By David Thomas Ansted, M.A., F.R.S., F.G.S., &c. (Macmillan & Co.)

THE comparison of nature to a book, as that by which we might learn, if we would, is one of those illustrations which are so apt that they seem in great danger of being worn to death. Yet the apparent ingenuity of the comparison strikingly shows the vice of our present system of education. That we should read Nature herself comes on us with the freshness of a new idea; all our teaching has until lately pointed to books as the true sources of knowledge, and has crowded the mind with facts instead of teaching us how to learn. Yet one fact which a man discovers for himself, whether in the museum or in the quarry, is worth a dozen which he learns from a book. Professor Ansted himself, we think, fails to recognise this.

What is any one the wiser, when he or she has merely stared with astonishment at the strange skeletons in the British Museum, or the still more strange stony monsters, perpetually threatening the following night's repose of the visitor to the gardens of the Crystal Palace at Sydenham? He is none the wiser for these visions, if he does not know how and where the bones were found—according to what principles the skeleton was converted into the semblance of an animal—to what period of the earth's history they belong—and what relation they bear to existing and familiar races. What, again, can be learned at the sea-side by the examination of a lofty sea-worn cliff, showing varieties of rock utterly unlike similar rock elsewhere, and placed in all kinds of impossible positions, if we have not been taught what is now being done in other parts of the world that may result in a similar cliff? Who can understand the wonderful columns of Fingal's Cave in Staffa,



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or the Giant's Causeway on the coast of Ireland, who has not familiarized his eye to similar appearances, where their origin is more manifest and their history clearly made out? Experience and knowledge can alone guide us in these matters.

In the present work Professor Ansted attempts to supply that experience and to give that knowledge. He divides his work into eighteen chapters, under the following heads: Introduction; the River-bed and the Sea-beach; the Sun, the Wind, the Rain, and the Frost; Clay and its Varieties; Chalk; Limestones and Marble; Sand and Sandstone; Granite, Granitic Rocks, and Lava; in the Brick-field and the Gravel-pit; in the Quarry and the Mine; Volcanoes and Earthquakes; the Disturbance of Rocks; What the Pictures are, and what they mean; Ancient Forests and Modern Fuel; the Pre-Adamite World; Glittering Treasures of the Earth; Sources of Metallic Wealth; the Circulation of Water; Conclusion. This is a very wide range of subjects to be discussed in less than three hundred pages, and the lessons are of course quite elementary. We ought, however, to be thankful when any man so eminent as Professor Ansted will write a book for beginners, and especially one so readable as the present. Professor Ansted, carrying out the metaphor which has supplied him with a title, says that, in Geology, even if "the early pages should seem dry and barren of incident, still, as we advance, the plot thickens" and the subject becomes more interesting. He has, however, made his book interesting from the beginning. It is almost unnecessary to say that it is accurate. Still, in the non-geological portions, we find some things to which we cannot assent. For instance, with reference to the recent discovery of gold in California and Australia, he says:—

Such influx has one effect—not pleasant perhaps, but not on the whole unwholesome: it reduces the value of realized property as compared with the value of labour. Wages become higher, and payment for labour of all kinds also becomes higher, because, so many more ounces of gold being in the market, one ounce will no longer purchase so much food as before, and labour must have food. On the other hand, the interest of accumulated money does not increase, but rather tends to diminish. Thus, persons whose income is derived from the interest of accumulated capital are directly injured by gold discoveries. Those whose income arises from land suffer less, as the rent of land will always have reference to the price of food.

The effect of the increased supply of gold is of course to lower the value of that metal, and consequently of the pound sterling. All annuitants therefore suffer, and it is true that wages rise. But we cannot admit that the rate of interest would be lowered. Whether the owners of accumulated capital would suffer, depends on the nature of their investments; if they hold consols, railway debentures, preference stocks, or any similar securities, they are annuitants, and will suffer accordingly. If, on the contrary, they hold railway shares or land, or if they are engaged in commerce, and their capital is invested in cotton, tea, iron, or any other produce, the value of their property will be unaffected by any such increase in the supply of gold as that which we have recently experienced.

Professor Ansted expresses himself strongly with reference to the Imperfection of the Geological Record:—

"A few centuries ago," he says, "the very existence of fossils was hardly known as a fact on which an argument could be based. For a long time the fact of their having really belonged to animals and vegetables was doubted. Afterwards many rocks were considered as being quite without fossils which now are known to contain them in infinite abundance; and, although each year still adds to the number and variety of the different species, and introduces us either to new localities for known species, or new species from the known localities, there are yet many naturalists and geologists who are unable to recognise the probability that our knowledge of the subject is still very imperfect, and ought not to be assumed as complete in any department. . . . We

grope about in the dark, picking up here a little and there a little; but we can never hope to remove and bring to light all that is left, and there must remain to the last, in the great burying-place of nature, a far larger series than the most searching investigation of man will ever bring to light. Could we even attain to a complete knowledge of organic remains we should have made but one step, and that an imperfect and incomplete step, towards an acquaintance with the life that has passed away, for there must still remain large gaps to be supplied of such animals as pass out of existence and leave no durable skeleton or hard part capable of conservation."

We have often wished that some competent geologist would publish a short account of the different strata passed through by the principal railways which converge on London. Professor Ansted does this, though very shortly, for the Brighton line, and we will select his account of it as a good specimen of the style in which his book is written. After giving a diagrammatic section of the country from London to Brighton, he says:—

Passing from London, and leaving the slippery clays of New Cross and the clays covered with gravel at Sydenham well behind, we see near Croydon symptoms of the chalk, which is there not far from the surface. As the chalk is easily reached by boring, not only at and near Croydon, but at various points between that and London, there is not a shadow of doubt about the relative position of the clays, the gravel, and the chalk in this district; and when, near the long tunnel at Merstham, the railway passes through a deep cutting, it is easy to see that the beds of chalk there incline towards London. This is seen again when we emerge from the tunnel at Merstham; but not far off the chalk is replaced by the sand-hills of Redhill, near Reigate. Now these sands come out from under the chalk, they are tilted in the same direction, and nearly to the same amount, and they are further from London. They must, beyond all doubt, have been deposited below, and therefore before the chalk, and yet they now form hills (Leith Hills) nearly as high as the top of the chalk downs. But the parts of the chalk itself that are seen on coming out of the tunnel must originally have been some hundred feet below those seen at its entry, for all the way through we have been going across tilted beds as shown in the diagram, and the beds we first saw have come out at the top of the downs. This, too, corresponds exactly with what we have said about the sands. Advancing further south, it is soon seen that a bed of clay comes out from under the sands, and at length the sandstones of Tunbridge Wells form hills which were certainly once below the clays, and, therefore, it must be supposed, far below the chalk.

It is hardly necessary to say that Professor Ansted accepts the evidence which has recently been brought forward with reference to the Antiquity of Man, and his co-existence in Europe with many, now extinct, mammals. We have seen that he goes a long way with Mr. Darwin in his views on the Imperfection of the Geological Record; and he does not hesitate to express his belief that new species make their appearance through the action of secondary laws, and without the necessity of miraculous interference. Without apparently adopting Mr. Darwin's theory of Natural Selection, he considers that—

It is a higher and more noble conception of the Supreme Being, and one more likely to lead to the discovery of truth, to believe in the existence of a plan as perfect as its Designer, than to presume that this earth has been the result of a series of experiments and failures, or has been the scene of great disturbances and convulsions in inorganic nature, and of successive creations of what we ignorantly call higher organisms in the world of organic life. We may never in this life succeed in discovering the whole plan; for it is not likely that finite power can grasp the Infinite Design. But each endeavour that is made, humbly and honestly, will be productive of good; and the student will rise from the study of any part, either of the works or the method, with wider and clearer views, and be better fitted to perform his other duties, and be useful to his fellow men.

As "The Great Stone Book" will probably go to a second edition, we will suggest to the author that he might with advantage leave out a good deal of matter which has no im-

mediate bearing on his subject. The chapter on the "Treasures contained in the Book" is, we think, specially susceptible of curtailment. The different superstitions with reference to precious stones, the "Polish ideas" that each has reference to some month, some qualities, or some apostle, and other statements of this kind, occupy a good deal of room, and are, we think, quite out of place. In their stead it would be easy to suggest many interesting subjects to which more space might well have been allotted—such, for instance, as the action of rivers, the motion of glaciers, and the drift gravels, which have now become so intensely interesting, from their relation to the early history of man. The illustrations also are very unequal; and, while some are tolerably good, others are far from creditable.

#### BERJEAU'S VARIETIES OF DOGS.

*The Varieties of Dogs, as they are found in Old Sculptures, Pictures, Engravings, and Books: with the Names of the Artists by whom they are represented; showing how long many of the numerous breeds now existing have been known. With Fifty-two Engravings. By Ph. Charles Berjeau. (Dulau.)*

WE have very little to say against this little book; but we have the very greatest fault to find with its title: it is far too ambitious. If it had been "*Some Varieties of Dogs*," &c., it would have been much better; if "*A few Varieties of Dogs*," better still. But, as far as M. Berjeau has gone, he is deserving of great praise. We are going to find fault with the book, in a friendly way; and therefore let us say at once that the book is worth double the money it costs. It is a book well worth having and keeping by one. It has evidently cost the author an infinity of trouble and labour; but the literary part of the book is deficient. We sincerely hope to see the book in a second or third edition; and then we hope to find that M. Berjeau has taken the same trouble to look into the authorities on dogs as he has to collect old pictures of them.

For instance, this is very loose writing—it refers to his very first plate, that of an Assyrian dog, from a bas-relief in the British Museum:—

Marco Polo found in Thibet dogs of the size of asses. The Assyrian dog (Plate 1) taken from a wild ass hunt in one of the bas-reliefs of Nineveh, at the British Museum, perhaps belonged to this variety.

Now, this, not being written by Lord Dundreary, but by M. Berjeau, has caused us great anxiety. Had his Lordship written this, we should have merely taken it as a brilliant specimen of Dundrearyism; for, as it stands, it amounts to this: that, in an Assyrian bas-relief (date, say 600 B.C.), there is a figure of a dog in a wild ass hunt; that Marco Polo (A.D. 1275) says that he saw in Thibet dogs as big as donkeys; and that, therefore, the two varieties are identical. Now, this coming from a conscientious and intelligent man like M. Berjeau, has filled us with nameless terrors. Has he any proof that the Assyrian hunting-dogs came from Thibet? "If he has, let him speak; for him we have offended. We pause for a reply." If he has no reply to make, we beg to state that the great Thibet mastiff, undoubtedly the dog of Marco Polo, is utterly unlike this Assyrian dog. The Thibet mastiff has elevated occiput; *very pendulous lips*; tail *turned over the back*, and well fringed; hair of the body *very rugged*. (Hamilton Smith, p. 224.) Every one of these characteristics is wanting in the Assyrian dog, which dog we believe to be unknown now. The nearest approach which we have ever seen to it was a dog which George, at Kensal Green, had in 1853, which he called a Cuban mastiff, and which we have not seen since. It was the biggest dog we ever saw, utterly different from the ordinary Cuban bloodhound, being more leggy, and apparently without powers of scent. We have dwelt thus long on Plate 1, because it is a decidedly new dog, and a very noble one. He is, we think, quite unrepresented at present.



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Plate 2 (antique) represents two very badly sculptured greyhounds. M. Berjeau calls them more like "bloodhounds." We never saw bloodhounds with prick ears and sharp noses. Here, as elsewhere, M. Berjeau does not seem to see what is undoubtedly the fact, that, until very recent times, as a rule, dogs have been both painted and carved conventionally—

"Non me Praxiteles fecit at Anna Damer,"

was written by Horace Walpole, in a burst of enthusiasm, on Mrs. Damer's having succeeded in cutting out something in marble which might be either a spaniel or a Scotch terrier, but which was, at all events, hairy. Dogs were, as a rule, purely conventional with artists till very late times. You might as well theorize on the scenery of Palestine from the conventional landscape which Raphael puts behind his Madonnas, as theorize about the breeds of half the dogs in this volume. Some of them are conventional, and a great many more of them utter curs.

The third and last antique in the book is that of the two greyhounds. They must be badly sculptured, or from inferior specimens. Good Arrian must have had some better dogs than these. "Cirras" and "Bonnas" and "Horme" were different dogs from these, we fancy. "The younger Xenophon," as he pleases to call himself, would have required a little more brisket, master-sculptor, unless we are mistaken. But the group is a pretty one, and well rendered here—better than in a print of the same group in our possession, under which are placed the singularly appropriate lines of Nemesianus:—

Tibi veloces catulos reparare memento  
Semper, et in parvos iterum protendere curas.

Leaving the antique, the first thing which arrests us in the volume is a single figure in Plate 18, from the "Nuremberg Chronicle." Here we get, for the first time, the immutable facial angle of the old British hound. (The artist has revenged himself for his lapse into correctness by giving the dog a tail like a lion: but no matter.) After this we come to Albert Dürer, who correctly drew the dogs he saw, and, having seen a magnificent greyhound, has drawn it (Plate 17). There is no need to praise him. The next resting-place for one's eye is in Plate 21, where there is a splendidly drawn cur (by Lucas Cranach), with his tail between his legs, showing fight—full of vigour and truth in every line. Next, in Plate 23, H. Burghman (date, 1618) essays to draw a retriever, and meets with indifferent success. This dog of his is somewhat of a puzzle to us. Is it the "Finder" of Caius? M. Berjeau calls it a "Spaniel." He is very possibly right; it is something like the old large water-spaniel.

With all due deference, we conceive that the dogs in Plate 30 are not, correctly speaking, foxhounds; at least, not foxhounds in the modern sense. They are the old English hounds—dogs which Bewick, writing in 1792, speaks of as nearly extinct: they were very slow, painstaking dogs, with a most excellent nose. "Excellent on a cold scent," says shrewd old Bewick; "but very apt to make it so." These are the hounds of Shakespeare:—

Slow in pursuit, but matched in mouth like bells.

The harmony of these dogs seems, from every account, to have surpassed that of all other dogs. "The original breed of the island," Whittaker tells us; but who told Whittaker? If there is one thing more certain than another, it is that hounds with drooping ears are of Lycaon blood and come from the East. But when? Dare we say with the Crusades? This book will not assist us here. It passes from the antique at once to the fourteenth century, and leaves the point as much in the dark as ever. We know, at all events, that the Norman gentleman's dog was a greyhound, not a sleuthhound. When Sir Aylmer gets to rest, at last, on the top of his tomb in the chancel, he invariably takes his greyhound to lie at his feet till the resurrection; leaving the sleuthhound to potter

among Saxon churls. And, when Lady Floribel lays her embroidery aside for ever, and takes her place quietly beside her turbulent old lord, we find her brachet lying quietly at her feet. Though whether that brachet be a beagle or a black-and-tan terrier, we profess ourselves, like our betters, unable to determine.

We protest against our old enemy, Mathew Hopkins, being introduced into this book. None of these imps are dogs, with the exception of "Jarmaræ," and he is a very ugly one. "Holt" is a cat. "Newes" we have always taken to be a weasel, with a hairy nose; a most offensive and impudent little fiend. "Vinegar Tom" has horns like a bull, and, whatever he may be, is certainly no dog. "Sacke and Sugar" is a black hare. This title-page of Mathew Hopkins has been republished several times; it is somewhat out of place. To conclude, we may say that the book is deserving of very high praise. The greatest fault of it is perhaps the gap between the antique and the fourteenth century. M. Berjeau should try to fill this up: if he can. H. K.

#### THE NEW ZEALAND WAR.

*Incidents of the Maori War, New Zealand, in 1860-61.* By Col. Sir James E. Alexander, Knt. (Bentley.)

*Narrative of the late War in New Zealand.* By Lieut.-Col. Carey, C.B. (Bentley.)

A NAVAL friend of ours, on being asked what measures he thought best calculated to bring the New Zealand War to a speedy termination, proposed that he should have leave to give several of the so-called "Aborigines-Protectionists"—dignitaries of the church amongst the number—a pressing invitation to accompany him for a few months on a trip round the Pacific, being persuaded that on his return the Maori-King movement would have died out from want of sympathizers. When first hearing of this proposal we confess to having blushed for our friend's eccentricity; but we see now how wrong we were to do so. The proposed trip could have hurt no one; and, had it been carried out, many a gallant fellow might now have been among the living, instead of having found an early grave in the forests and fern-clad dells of New Zealand. Had the Maories—the natives—been fully persuaded that they had no powerful sympathizers amongst the European community, that no man in his right senses calling himself a British subject could advocate an *imperium in imperio*, countenance the stoppage of the Royal mail across natives' lands, justify the obstinate refusal to allow the most necessary public roads to be made, or defend an organized combination to terrify and bully such of the natives as were willing to dispose of their private estates—if, we say, the Maories had been fully persuaded of all this—they would never have dared to dispute the Queen's authority, elect a king of their own, and hoist the unmeaning piece of bunting their European friends selected for them. "Now, can you expect us to give up our king-movement when one half of your council are for us?" a native chief was heard to say to a colonist; and he, doubtless by expressing a conviction generally entertained by the Maories, laid the direct responsibility of all the misery that befel one of the finest of our Australian colonies at the door of those who flatter themselves that they are the best friends of the natives, but who are in reality their worst enemies.

Actual fighting between our troops and the natives of New Zealand was going on for thirteen months, from March 1860 until April 1861, and was confined to the western side of the northern island, the province of Taranaki. Since then not a shot has been fired; and our troops, taking a leaf out of the book of the old Romans, are now engaged in road-making, much to the annoyance of the natives, who had been instructed by one of their white friends that, once upon a time, Great Britain, which in size almost exactly

equals New Zealand, was inhabited by a warlike and independent race whom the Romans for a long time in vain tried to conquer. But no sooner had they made roads through the country than the subjection of the ancient Britons became a matter of course. Their lands were taken from them; and these poor fellows, who had no inclination to become the slaves of the conquerors, retired to the mountain-fastnesses, and there endeavoured to preserve their native language, customs, and manners. The moral drawn from this story is that every Maori ought to oppose, and every colonist promote, the making of roads; and, as both parties seem to be acting upon the historical lessons taught them, we incline to think that the present cessation of hostilities is nothing more than a mere armistice—not a lasting peace. The two volumes we have placed at the head of our notice rather confirm our impression. Both of them are written with great reserve, and principally occupy themselves with the military part of the war, carefully avoiding its political aspect; and those who desire to be well posted on the whole subject must necessarily read through the rather voluminous blue-books from time to time issued both at home and in the colony. We do not blame the authors for not being sufficiently outspoken, when at any moment new troubles may arise, if Sir George Grey's scheme to establish a durable peace by every concession to the natives, compatible with imperial rights and dignity, should break down. Sir George Grey—who superseded Governor Gore Brown—

proposed to divide the colony into districts, over each of which was to be placed an European commissioner, resident magistrate, or other officers, who were to be assisted by a district council of leading chiefs, and a subordinate council or runanga. To each runanga was to be attached a chief policeman and a certain number of native constables; the members of the district councils to receive pay as well as other office-bearers, differing in amount. Judicial powers to be conferred on the members of council with certain limits, also power of local taxation and the construction of public works. Europeans to be allowed to settle within native districts on certain terms, and with the consent of the native authorities. This system has had a trial at the Cape of seven years, is somewhat costly at first, but pays its own expenses in the end, and has been eminently successful.

The northern island of New Zealand contains 21,000, and the middle island only 1000 male Maories above the age of fourteen; and their loss in the last war is estimated at 800, whilst we had 238 men killed and wounded—a large proportion, considering we had only a few regiments employed, and there were no pitched battles. The natives adopting a kind of hide-and-seek mode of warfare, fortified themselves in stockades or paha, from which they escaped by means of carefully concealed vent-holes and tunnels when these rude fortifications were on the point of being captured by us. But—

Those who have fought with the Maories are the last to despise them as foes; on the contrary, the British troops who contended against these lusty, active, intelligent, tattooed warriors in the deep gullies, on the wooded banks of the clear streams, and on the ferny plains of the Taranaki respect them. As native engineers, who have not passed through any military college, their ability was wonderful in choosing and fortifying a position with paha or stockades, as was their arrangement of rifle pits to fire from, under cover of the picketing, and outside the paha to take in flank an advancing enemy, and, if need be, to provide a rapid retreat for themselves down a wooded ravine in the rear. Like maids of Saragoza, young Maori women used their fire-arms as well as the men in the rifle pits of the Taranaki.

The Maories too have a chivalry of their own, in not taking undue advantage or striking before they have given warning to their enemies; but, once the contest is begun, they, as is usual with other contending parties, take every means in their power to discomfit their opponents. Yet, anxious as they are to be thought civilized and superior to their ancestors in manners and customs, they will not yet understand that prisoners and wounded men should be spared.



The chief cause of the war must be sought in the development of a strong feeling of nationality on the part of the natives. These sharp-witted barbarians soon drew a lesson from what they had learnt at missionary schools, or picked up from conversation with the colonists, about the independence, wealth, and power of the different nations of the earth; and their feeling of clanships and pride of tribe soon expanded into that of nationality when they found themselves, as they had never done before, face to face with representatives of a great foreign people. The Maories, quite overlooking the fact that they were the subjects of Queen Victoria, elected Te Whero Whero their king; hoisted a flag of their own; held their councils on a larger scale than before, in imitation of parliament; formed a league to prevent the sale of any rude lands to the white people; opposed the transmission of our mails and the making of roads—winding up with an actual act of rebellion by politely, though determinedly, preventing the government-survey of a block of land of six hundred acres, sold to the authorities by its rightful owners. It was in order to vindicate the majesty of the law that the colonial government reluctantly proclaimed martial law, and ultimately proceeded to hostilities, which were not terminated until the natives had been taught that England was rather more powerful than any of the petty tribes, by the fighting out of whose quarrels the New Zealanders had decimated their race.

We should probably not give our readers a clearer idea of the war by going more into detail, and taking them to places with barbarous names, and amongst pathless forests and wild mountain scenery. We have brought them far enough to enable them to take a general glimpse of the contest; and they must now be guided by Sir James Alexander and Lieut.-Col. Carey, if they wish to see something of the bustle in the colony, the taking of pahs, the gallant behaviour of our troops, and the bravery of the natives. They will find both guides intelligent and trustworthy as far as they go, and will join with them in regretting that so fine a race of natives should ever have behaved in a manner that left no alternative but a punishment that cost us large sums of money and the lives and health of a number of valuable soldiers.

## THE BIBLE AND SCIENCE: DEAN TRENCH AND MR. MAURICE.

*The Claims of the Bible and of Science. Correspondence between a Layman and the Rev. F. D. Maurice on some Questions arising out of the Controversy respecting the Pentateuch.* (Macmillan & Co.)

*The Subjection of the Creature to Vanity.* Sermons preached at Cambridge by R. C. Trench, D.D., Dean of Westminster. (Macmillan & Co.)

IT is evident that we are at the beginning of a considerable conflict between the prevalent opinion of the religious world and the discoveries of science. A superstitious worship of the letter of the Bible, resting upon a groundless *a priori* theory as to the infallibility of our sacred books, has combined with much misinterpretation of what the Bible does literally say to form a set of notions which are manifestly endangered by modern scientific speculation. Science is pressing forward in its three strong divisions, bearing respectively the titles of physical, historical, and critical inquiry, and looks threateningly at the religious traditions of the day. Controversies of a similar kind have occurred before. The true astronomical theory had to fight its way against religious prepossessions which dignified themselves with the name of Divine Revelation. The early discoveries of geology were long discredited as contradicting Scripture. In these cases the prevalent religious opinion was worsted; but we can see now that it was to the advantage of the faith of mankind. Indeed, we might safely deduce three inferences as to the future from this past

experience: that science will hold its own in the teeth of religious opposition; that many forward religious champions will bring the reproach of apparent failure on their cause; and that the Christian world will be led against its will to a higher and purer faith.

Divines who can profit by the lessons of the past ought surely to be exceedingly cautious at this time not rashly to pledge the Christian faith to any position which science threatens to assail. There are plenty of preachers and writers whose natural business it is to give comforting assurances to those who feel their habits of thought unpleasantly shaken by new ideas. Their task is easy, and they have their reward. But men who have any title to sincere respect, as they have a more faithful aim, ought also to keep another kind of reward in view. Thirty years ago Dean Milman, following, it is true, the traditions of our higher English theology, incurred some reproach by speaking more freely than was then palatable about the Old Testament. But by giving up to criticism the things which were criticism's he was able to retain for faith the things which are faith's; and his reward is, as he tells us, that no criticism, German or English, during these years, has at all shaken his belief in the substantial truth of the Jewish Scriptures.

His brother Dean, Dr. Trench, in the little volume before us, unhappily illustrates the more perilous method. An argument, which in the ordinary popular preacher would be received as a matter of course, excites grave disappointment and regret in a work of the Dean of Westminster. These Sermons, preached recently at Cambridge, enter directly into the controversy between the Bible and Science. They deal with the theories of Mr. Darwin and the geologists respecting the origin and early history of mankind. All such theories are classed together by Dean Trench as hostile to God's Word; and he undertakes to uphold against their attacks "the first three chapters of Genesis as a truthful record of events which moulded and determined the whole future destinies of our race." Those theories, he says, assert a progression; the Bible proclaims a Fall. The theory of progression has generally been complained of as lowering man's dignity; but Dean Trench makes the opposite complaint, that, according to any such theory, "there is nothing in the retrospect of the past to humble, rather everything to exalt him in his own eyes." He therefore defends the doctrine of the Fall in an argument which is illustrated with the author's characteristic power, but which may be very briefly stated. The pain, the sorrows, the confusion, the death, in a word, the evils, existing in the world, are appealed to as evidences of a curse. To a great extent all Christians, almost all men, must go with the preacher. The evil of the world, we cannot but admit, is a fruit and mark of sin. Sin implies a perfection, of which man, through some fault and disorder, falls short. There is enough in the world to testify that man is not in his rightful proper state. But before we go further, and contradict the doctrine of a progression by asserting that, for a certain period, the ideal human righteousness was actually realized in the life of man upon this earth, we are bound to look warily to our steps. Dean Trench's exposition of Scripture shows how naturally the attitude of antagonism to science connects itself with misreading of the Bible. "The return to simplicity," as Mr. Maurice says, "like the return of a frozen limb to warmth, is full of suffering." But any one who can recover simplicity in reading the Bible will see how very different the record of the eating of the Forbidden Fruit is from the popular account of the Fall of Man; and what a total absence there is in every book of the Old Testament of any allusion to the Fall; whilst, in the New Testament, the only places in which the sin of Adam is mentioned are one or two highly mystical passages of St. Paul. Clearly, in the sacred writers, the belief in an "original" righteousness, from which sin is the departure, did not require for its basis a theory

that all mankind have depravity inflicted upon them by their Maker as "the penal consequence of the sin of their federal head," nor that man lived once in perfect righteousness. If the sacred writers held these beliefs, as Dean Trench and others hold them, how can we account for their never giving expression to them?

It is a great contrast, when we pass from that popular religion to which Dean Trench has given his support, to the theological views which Mr. Maurice has applied to the same questions. We perceive a difference at once in the feeling with which science is regarded. Mr. Maurice welcomes that impression of unity and of general laws which physical science is so widely producing; and he makes a striking reference to the story of Job, who, "wearied with his own speculations and the speculations of his friends about the cause of suffering and moral evil, at last hears God himself speaking out of the whirlwind," and is humbled by the glimpse given him "of a vast unity of plan, of laws affecting the least and greatest of the creatures which surround him." His anticipations from the inquiries respecting the antiquity of man "are altogether hopeful." He would not put any restraint upon historical or philological criticism in its application to the Old Testament. But, in making these concessions to science, he does not give up any part of his theological creed, or even of his belief in the historical truth of the Scriptural records. He is prepared to hold fast his belief in Christ if the whole Bible were swept away; but he does not regard the truth of the Bible as involved in the speculations of either Sir Charles Lyell or Bishop Colenso.

Mr. Maurice's method has much in common with the principle asserted by many, that the Bible was intended to teach us religious truth only and not secular. But this distinction is itself alien from his views. He does not distinguish between the religious and the secular, but between the moral world—the world of man as well as God, to which human relations and therefore the substantial elements of history belong—and the physical world, the world of numbers and dimensions. He holds that the Bible has to do with the former world; but not the Bible only. All genuine *history* has to do with this, and not with the physical elements, except in a very inferior degree. Mr. Maurice will not disbelieve in a Persian invasion of Greece, because many of the particulars related by Herodotus are inaccurate, nor in an Exodus from Egypt, because the physical facts mentioned in the books of Moses may be inaccurately stated. The essence of history is in its *politics*, not in numbers or dimensions. In stating this principle Mr. Maurice has used language which will be thought dangerous, and which is perhaps too unguarded. He speaks of historical facts as certified by their reception into the belief and life of nations, more than by any documentary evidence. It would be easy to point out how such a doctrine might be abused; but all sound historical inquirers would admit that there is much truth in it; and Mr. Maurice is always ready to run risks for the sake of thoroughness of statement.

Being thus perfectly ready to disengage from the testimony of the Bible whatever is legitimately a subject for physical inquiry, Mr. Maurice finds the real *history* of the Bible—its unfolding of the nature and will of God through human relations and the government of men—wholly unassailable by criticism. As examples illustrating the method he has followed, he takes the narrative of Creation and the Deluge. The former, he thinks, has nothing whatever to do with the inquiries of physical science. The temper of the physical inquirer, however ignorant and mistaken, is not that of the Hebrew who wrote, or who read, the beginning of Genesis. Moses is not, in Mr. Goodwin's phrase, "a Hebrew Descartes." "It would never occur to a pious Israelite to think of the world as consisting of huge continents, islands, and peninsulas. The little spot on which his home stood would



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receive the light each morning, would be spanned by a firmament, would contain its garden-ground with grass and herbs, would be shined upon by sun and stars, would not be far from some river full of fishes, would nourish its own cattle, would have its family of human beings. He would never be obliged to journey back over centuries and millenniums, or to task his fancy with the question what might have been when these things were not. They were there; and God, at the beginning, had said that they should be there. Thus, every day creation would seem to him very old and very young." The Deluge, again, may retain its full historical significance, as an act of Divine preservation, however we may find it necessary to limit its physical conditions. To the objection, "Noah's deluge must have been universal, else why make so much of it?" Mr. Maurice replies, "Because the whole Bible is occupied about small areas, little families, contemptible tribes, shepherds, fishermen, One who was called a carpenter's son, upon whom the Roman soldiers put a purple robe and a crown of thorns in derision—who was nailed to a cross as slaves were. All is consistent. Bulk, as Southey remarked, is sublimity in the mythology of the Hindoos. Goethe saw that the Gospel was, throughout, doing homage to that which man despises for its littleness." And he accordingly suggests, "It might be true of a deluge covering a very small portion of the earth that God saved a man and his family from perishing in it; that He gave him a warning of the calamity that was coming before it came; that He taught him how to save his family, and how to save creatures of various kinds, in the same building in which he himself took refuge. All this might be a very simple, child-like narrative of an historical fact, not in the least a legend."

There is enough in these Letters to show how thoroughly Mr. Maurice is possessed by his own principles, and therefore how naturally he can combine a reverent faith in the Bible as a record of Divine Revelation with a fearless trust in the investigations of science. In touching upon that melancholy passage of arms between the Bishops of Manchester and Natal, he repudiates with equal vehemence the language of both Bishops. "I need not say that Bishop Lea's proposition is directly and essentially at variance with the principles which I have maintained in my letter to you. I have acknowledged one foundation as laid for us all. That foundation is *not* the letter of any book. That foundation, being our Lord Jesus Christ himself, could not be shaken if the whole Bible were taken from us. I say this on the authority of the Bible. I should contradict the Bible if I said otherwise." "But you will perceive also how utterly unpalatable and offensive to me must be the reply of the Bishop of Natal to the Bishop of Manchester. If ever there was an occasion when there was a moral principle at stake,—when a protest, if it was made at all, should have been made on moral grounds,—when nothing should have been allowed to rest on a point of scholarship, or on the question of what might or might not be an error in natural history, this was that occasion." Similarly he censures the Edinburgh Reviewer for charging Mr. Huxley's views with a tendency to materialism and atheism. "He who starts with the belief in God as his Father, has no right to cherish those apprehensions, or to indulge in those insinuations. Claiming for man a place *above* nature—a direct relation to God through a Mediator—a mansion in a house which is eternal in the heavens—he cannot be anxious about the place which man may be found to hold *in* nature."

The general complaint about the difficulty of understanding Mr. Maurice's writings will find something to lay hold of in this volume; but perhaps less than in some of his other works. The two excellent Letters of a lay friend, at the opening and close of the book, will help the ordinary reader to take in Mr. Maurice's rapid and profound exposition of

his principles. People will still wonder how the line is to be drawn between that in the Bible which deserves all reverence, and that which he so easily surrenders to criticism. Others will accuse him of betraying the Bible whilst professing to assert its claims. But Mr. Maurice's appeal, here as elsewhere, is to conscience and life and time, and a higher Name than these, and not to the faculty which makes and defends theories.

J. Ll. D.

## TWO WORKS ON ANCIENT CHRONOLOGY.

*Compendium of Chronology from the Reign of Solomon to the Birth of Christ.* By J. W. Bosanquet, F.R.A.S. Vol. II. Part III. of the Transactions of the Chronological Institute of London. (Bohn.)

*On the Historical Antiquity of the People of Egypt, their Vulgar Calendar and the Epoch of its Introduction.* By Johannes von Gumpach. (Dulau & Co.)

SHALL we ever have an accepted scheme of ancient chronology? Not, certainly, if chronologists pursue their labours in the spirit of Mr. J. W. Bosanquet, the treasurer and the most active member of the recently formed "Chronological Institute of London." If there ever is to be anything like agreement among the learned even upon the main outlines of chronological science, it must be by preserving most carefully the distinction between what is certain and what is dubious, by assuming nothing without warrant, by gradually and painfully working out from the data which sound critique pronounces to be trustworthy the obscurer portions of what must always be a dark and difficult study. What but endless variety and confusion can ensue, if each writer, without weighing or sifting the value of authorities, is to snatch from all quarters the dates which suit his views, and to combine them into a whole, the unity and harmony of which is derived solely from his own preconceived notions, with which whatever agrees is paraded and enlarged upon, while what disagrees is ignored or slurred over?

Yet this—and nothing but this—is the plan of Mr. Bosanquet. He has obtained an opinion from certain eminent astronomers that the only total eclipse visible in Asia Minor between B.C. 630 and B.C. 580—about the extreme limits of the reign of Cyaxares the Mede—was that of B.C. 585; and on the strength of this opinion he has resolved to revolutionize chronology. He sets out by supposing that a certain eclipse mentioned by Herodotus (i. 74), in his usual rhetorical language, as "a sudden change of day into night," must have been a *total* eclipse; and, as it was visible in Asia Minor, must have taken place B.C. 585. He thus obtains, at the utmost, the date of a certain battle fought between Cyaxares the Mede and Alyattes the Lydian. He then assumes, *absolutely without a shadow of authority*,\* (1) "that this battle preceded the great battle of Carchemish between Nebuchadnezzar and Pharaoh-necho (Jer. xli. 2); (2) that the battle of Carchemish was fought very shortly after the Lydian battle; and (3) that it took place in B.C. 583. Having in this way, by a conjecture which is perhaps fair, and a series of mere unauthorized assumptions, affixed an imaginary date to an important event in the Jewish, Egyptian, and Babylonian history, he takes this phantom of his imagination as a fixed point absolutely certain, and proceeds to re-arrange all the dates in those histories, both antecedent and subsequent, in accordance with this supposed certainty. To bolster up the system thus elaborated with an appearance of authoritative sanction, he snatches from all quarters whatever accords with his own scheme, quite indifferent to the statements which contradict it in the very authors from whom he quotes.

\* The only even imagined authority for determining the order of the two battles seems to be Herod., i. 103—106 (*Compendium*, p. 16). But Herodotus really says nothing at all as to the order of the two events. (See Rawlinson's "Herodotus," vol. i., p. 411, note, 1st edition.)

Ctesias, for instance, is quoted as an authority for the length of the reign of Cambyses against Herodotus (pp. 10—12), and lauded through a page and a half as a far more trustworthy on Persian chronology; but Ctesias is thrown to the winds when the question is the length of the reign of Darius; and the thirty-six years of the despised Herodotus is admitted to be right (p. 14), without even an allusion to the Cnidian's "thirty-one years." Again, Demetrius the Jew is drawn forth from the obscurity in which he has remained for twenty centuries by Mr. Bosanquet, and set forward as an authority of the highest value, because he reckons only 338½ years from Ptolemy IV. to the captivity of Judah, and thus favours a late date for the battle of Carchemish; but, when the same Demetrius reckons 573½ years from Ptolemy IV. to the captivity of Israel, his statement becomes of no value, and is kindly corrected by our author (who, however, does not draw the reader's attention to the correction), and told that the true time was a century less (p. 41). So, in one place, the Manetho of Africanus is upheld as the true Manetho, without the slightest reference to the Manetho of Eusebius (p. 12); while, in another (pp. 4—5), the Manetho of Eusebius becomes the proper authority, and the Manetho of Africanus is in its turn passed over in absolute silence.

And, as with authors, so with documents. It has been the object of Mr. Bosanquet for many years to discredit the Canon of Ptolemy, which most chronologists regard as thoroughly authentic, and as the most valuable document for settling the dates of ancient Oriental history which has come down to our times. Now that Canon is authenticated in many places by eclipses; and, as Mr. Bosanquet's whole hope of effecting his chronological revolution depends upon the date of a certain eclipse, he is bound, so far, to respect its chronology. This, accordingly, he does; but he revenges himself by denying any authority to any part of the Canon, except with respect to the reigns where the eclipses happen to occur. Even with regard to these he considers himself at liberty to extend them or contract them as he pleases, provided he makes them still include the year of the eclipse recorded. For instance, the Canon assigns to Nabopolassar, the father of Nebuchadnezzar, a reign of twenty-one consecutive years, from B.C. 625 to B.C. 604, and makes him then succeeded upon the throne by Nebuchadnezzar, who reigns from B.C. 605 to B.C. 561. Mr. Bosanquet, without any authority, divides the reign of Nabopolassar into two portions, twenty years from B.C. 625 to B.C. 605, and one year B.C. 583, interpolating between those two portions a king unknown to the Canon—Sarcus—whom he makes reign from B.C. 605 to B.C. 583. Thus the reigns below Nabopolassar are thrown out of place by above twenty years. To compensate for this, and restore the balance, the reigns of Evil Merodach, Neriglissar, and Nabonadius (or Labynatus) are made—contrary to the Canon—contemporary with those of Cyrus, Cambyses, and Darius the son of Hystaspes; while the conquest of Nabonadius (Labynatus) is referred, not to Cyrus the Great, father of Cambyses, the conqueror of Egypt, but to a wholly unknown personage—invented for the nonce—Cyrus, a supposed son of that Cambyses, joint king with Darius according to Mr. Bosanquet's imaginary history!

Similarly with another document, valuable for Greek chronology, though of little worth otherwise—the Parian Chronicle—for which Mr. Bosanquet expresses over and over an extraordinary regard: he is willing to take its dates, certain or doubtful, where they suit him; and he does, in fact, obtain from this quarter B.C. 605 for the first year of Alyattes, and B.C. 517 for the first of Darius Hystaspis—the latter date depending on a very doubtful reading;\* but, the moment the

\* Selden read the number on the marble as 253; but Prideaux, Bentley, Chandler, Böckh, and C. Müller have maintained that it was 256, π being easily mistakable for α (See Müller's "Annot. in Manu. Par.," 583).



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Chronicle is against him, its authority becomes nought, and is set aside in the most arbitrary manner by suppositions of extreme improbability. The Chronicle says that Croesus sent to Delphi in B.C. 556, which would make the probable date of his accession B.C. 568 or 569. Mr. Bosanquet's scheme does not bring him to the throne till B.C. 548-7. The statement of the Chronicle must therefore be invalidated. So Mr. Bosanquet supposes, first, that the event dated was not the notorious consultation of the Greek oracles by Croesus a little before his downfall, but some wholly unknown and unrecorded consultation in the year of his accession; and then, as the year B.C. 556 is (according to his reckoning) altogether out of Croesus's reign, he proposes to alter the figures on the marble from 292—the number which produces the date B.C. 556—to 284, which would produce B.C. 548, the year which his system requires (pp. 93-94). It is evident that in this way any document may be made to give any evidence which the person consulting it desires; and, in fact, that any conclusions may be drawn from any data.

It is hard to treat such trifling seriously; but Mr. Bosanquet has a name among a certain set in the literary world; and we suppose the "Chronological Institute of London" would not have made him their treasurer, or have allowed him to publish his lucubrations in their "Transactions," unless they had intended to give his views the sanction of their authority, or, at any rate, to call attention to them as well deserving the examination of chronologists and historians. They have thus an importance which they would certainly not have possessed had they been published as the mere speculations of an individual writer; and some notice of them on the part of a Review of Current Literature was unavoidable.

The other work which we have placed at the head of this article is a production of a very different character. Herr von Gumpach is a writer whose views on chronology and history are always entitled to attention, resting as they do upon the union of sound scholarship with a chastened and sober judgment and considerable acuteness. In the present work he combines an Essay on the Egyptian Kalendar—which will be of great interest to hieroglyphical students, but is scarcely suited for the general reader—with one on the Epoch of Menes, which deserves careful study on the part of all who wish to have clear and sound views on the historical antiquity of the human race. This question is, of course, one quite distinct from that which has recently attracted so much attention from the labours of geologists and antiquarians—the actual antiquity of the species. Human history is an autobiography, and can only go back to a certain epoch in human existence. The historical student, who wishes to have a notion of the extent of his field of study, asks at once how far off this epoch is; at what distance from our own day does authentic history commence? Now the general answer to this question, on which almost all historians and chronologists at the present day are agreed, seems to be that the history of the human race can be traced back, in various lines and in connexion with various countries, for about forty-five centuries (or a little more) from our own time—the first dawn of history in most places thus falling between B.C. 3000 and B.C. 2500. But one school of archaeologists maintains that in one country, and in one country only—viz., Egypt—the case is wholly different. There, we are told, real history runs parallel with the mythology of other countries, "reaching far back even beyond their legendary ages"—commencing, in fact, not B.C. 2500, nor B.C. 3000, nor even B.C. 5000—but B.C. 9085, "the year of the accession of Bytis, the first priestly king of Thebes." Such is the teaching of Baron Bunsen, Professor Lepsius, and their followers. It is the object of M. von Gumpach, in his essay "On the Epoch of Menes," to combat it. We think he shows a complete appreciation of the grounds on which this "long chronology" really rests, and that he

successfully exposes their insufficiency. His own conclusion is that Menes, the first historical king, must be placed certainly between B.C. 3015 and B.C. 2650, probably between B.C. 2797 and 2772. He thus agrees very closely with the English advocates of the "short chronology," of whom one (Mr. Stuart Poole) places the accession of Menes in B.C. 2717; another (Sir Gardner Wilkinson) in B.C. 2690; and a third (Mr. Nolan) in B.C. 2673. From labours conducted with the research and with the judgment shown by M. von Gumpach the best results may be expected. He is not, like too many of his countrymen, a dreamer or a theorist. He works in the true spirit of the Baconian induction—patiently, cautiously—yet, when his data are sufficient, boldly. If Mr. Bosanquet is not beyond profiting by an example, we should recommend him to study the way in which M. von Gumpach obtains his results.

## NOTICES.

*Registration of Title to Land: What it is, Why it is Needed, and How it may be Effected.* By Robert Wilson. (Longman.)—BESIDES 165 pages of excellent letter-press, the author has given two appendices extending over 86 pages, supplemented by a series of admirably-executed county, town, and parish ordnance maps, to which the name of Colonel Sir Henry James, R.E., F.R.S., Superintendent of the Ordnance Survey, lends the highest authority. The volume, moreover, is largely interspersed with "Charge Certificates," "Notice Certificates," and other forms connected with the registry of land. The tables of contents are most ample, and reference can be made to almost any part of the book in a glance or two. The author's style is simple and lucid; and while treating of "the history of the Law of Alienation," from Edward the First downwards, he never introduces technicalities but to explain them. "Escheat," "Guardian in Chivalry," "Marriage" and "Frank Marriage," "Fee-simple" and "Fee-tail," and fifty other feudal phrases become intelligible enough in the pages of Mr. Wilson; and, if ever the capabilities and benefits of registration were doubted before, they can be so no longer. The Record Offices of the Scotch afford facilities in the transfer of land unknown to the English; and it is rather to be regretted that Mr. Wilson has not in some way touched upon the subject, especially as he has referred to the labours of Mr. Torrens on Registration in South Australia. Our author, very wisely we think, would have all appropriated land in England "absorbed into a system of land-accounts kept at the registry, which, like cash accounts at a bank, could be opened or closed, enlarged or diminished, united or divided, by signatures to printed forms." The landowner's necessities would be disclosed only to the capitalist who would give his money in his deposit note. The value of land in general would rise by the option given to each proprietor to hold simply and absolutely—yet freedom would not be compulsory; for the power to make settlements by deed or will would remain unshaken and undiminished. To every claimant registration would extend an equal and impartial protection, and law and equity would be united. The book is altogether a good one.

*The Ordinances of Spiritual Worship: their History, Meaning, and End.* By the Rev. E. T. March Phillipps, M.A. Edited by his Daughter. (Longman.)—THE lady who has selected these essays from her father's papers, and who is herself well known as the writer of an admirable book, "My Life, and what shall I do with it," confesses a fear that this work may not be found sufficiently attractive for modern taste. It is, in truth, more genuinely good than likely to please the general reader. Mr. Phillipps was not only a faithful clergyman,—he was a man of active and open mind, giving his whole soul to what he taught. His theology, as here expounded, belongs to no party, being far more thoughtful and freer from prejudice than that of the Evangelical school with which he was mostly allied. But surely it would have been prudent to give much less, if such a book was to be published at all, than is contained in this moderate-sized but closely-filled volume.

*A Discourse on the Appearing of Jesus Christ.* By Simon Patrick, D.D., formerly Lord Bishop of Ely. Edited by the Dean of Ely. (Cambridge: Deighton, Bell, and Co.; London: Bell and Daldy. Pp. 193.)—THE Editor says that "this little treatise is now printed for the first

time from the original MS. of Bishop Patrick." It possesses all the quaintness of style and earnestness of purpose which we usually associate with the period in which the little book was written. The love-passages which the editor gives in his preface from the Bishop's autobiography is remarkably interesting and very prettily told. The little volume is got up in excellent taste.—*Hands, Head, and Heart; or, the Christian Religion regarded Practically, Intellectually, and Devotionally.* By Harvey Goodwin, D.D., Dean of Ely. (Cambridge: Deighton, Bell, & Co. London: Bell and Daldy. Pp. 72.)—DR. GOODWIN preached these sermons before the University of Cambridge; and he tells us that a passage in the second sermon, which was deemed too severe towards the Bishop of Natal, has been modified and softened.

*Moses Right and Bishop Colenso Wrong.* By the Rev. John Cumming, D.D., F.R.S.E. (John F. Shaw and Co. Pp. 380.)—DR. CUMMING says in his preface, "These lectures have excited great interest, and have already obtained a very extensive circulation in separate numbers. Their object is plain." While other divines are meeting the requirements of scholars, Dr. Cumming thinks it highly important "to place in a clear and logical, but popular point of view, the sad sophistry of the misguided prelate."

*Sorrows and Joys: Tales of Quiet Life.* By W. M. (Wm. Freeman. Pp. 81.)—THE author of this very small volume states in the preface that he has not been led into publication "through the vainglorious idea that they [the tales] possess any peculiar merit." What the object has been for withdrawing them from the privacy of the "members of my own family, whose love for the writer would naturally lead them to overlook the defects of the writings," we are not informed.

## MAGAZINES AND SERIALS.

*Blackwood* opens with "A Glance at the Italy of Cavour." The writer seems to be intimate with his subject; but he allows his judgment to be slightly influenced by what he calls "the duplicity of Cavour." In speaking of the small biography of the great statesman's life lately written by M. Bianchi, and published in Florence, he says—"When such a book can be written as the defence of a great statesman, and can be received as a noble and complete vindication of his memory, an Englishman must lay down the volume with some misgivings as to the future of a people so guided and so advocated." The article "Rough Notes of a Ride to Babylon" is graphic and interesting, and not without a certain literary polish, indicating the accomplished writer. "Constitutional Tendencies" is a clever paper of what the writer calls non-medical observations on certain matters connected with medicine. "Giralamo Savonarola" is written in a discriminating spirit, and the article helps us to an intelligent appreciation of the martyr and of his time. "A Letter from Poland" is a fair and impartial account of what the writer saw in Cracow and its neighbourhood. He purposes to continue his letters. The paper on "Epigrams" is excellent, and perhaps the most readable in the whole number. There is promise in the new instalment of "The Chronicles of Carlingford," which opens this month's number.

*Fraser* opens with a very spirited yet judicial article on "Bolingbroke as a Statesman." The writer thinks his history up to the present time, including, of course, Macknight's "Life of Lord Bolingbroke," "has been written by his enemies; his own explanations of particular parts of his policy slurred over; designs imputed to him as criminal, without due consideration of the national feeling at the time; and but little allowances made for the uncertainty and novelty in which, during the first half of the eighteenth century, constitutional government was enveloped." When twenty-one years of age he entered Parliament and joined the "country party;" and "in his thirty-third year he was playing the foremost part in one of the greatest public transactions of which Europe has ever been the stage." The writer thinks "Bolingbroke's 'Essays upon the History of England' one of the most succinct and correct analyses of English constitutional history that our literature can furnish," and that his "Sketch of the Foreign Policy of Cromwell" "displays broad and philosophic views of European politics." The views propounded in "The Patriot King" are not, however, endorsed by the writer. He thinks the style in which Bolingbroke commended his views to the world, in spite of "the changes of taste which a hundred years have witnessed, still commands admiration;" and he purposes at some future



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time "determining his position in English literature." W. M. Rossetti gives us some very sensible remarks on "The Royal Academy Exhibition;" and F. T. Palgrave has some pertinent remarks "On Printing and Reprinting." "The City of Peace" is gossiping and genial; and Miss Frances Power Cobbe is evidently the right sort of traveller to see places remarkable for their beauty, their grandeur, or their associations. The article, however, which will be read, perhaps, with the most interest is that entitled "An American Refugee in London." The narrative is of a thrilling kind; and, although the writer is a Northerner in "location," his sympathies are unmistakably Southern. We have also in *Fraser* a continuation of "Late Laurels" and of "Laurence Bloomfield in Ireland," also a very good article on "Polish Captivity;" and a chatty, communicative paper, entitled "A Fortnight in Paris in the May of 1863," concludes at once the number and the volume.

*Cornhill*.—We have here continuations of "Romola" and of "The Small House at Allington;" a well got up paper on "Paint, Powder, Patches;" and a curious semi-scientific article on "The Future Extinction of Blue Eyes." We are not to be alarmed, however; for the writer thinks that the time of the terrible catastrophe is immensely remote. "The Sibyl's Disappointment" is nicely told, and is very interesting. The conductors of the *Cornhill* have, ever since the publication of "Stranger than Fiction," which appeared in the pages of their magazine some three years ago, been, by many people, classed as believers in "Spiritualism;" but this month the whole hypothesis is swept to the winds. This is done by the gentleman who writes under the head of "Spiritualism;" and a more sensible paper on the laws of evidence generally, and on the manner and mood in which all so-called spirit-manifestations ought to be received, we have certainly never read. The writer tackles Howitt's "History of the Supernatural," Home's "Autobiography," and Robert Dale Owen's "Footfalls on the Boundary of another World;" and the conclusion which he draws, after a careful perusal of these books, and others of the same kind, is that they are all incredible. "He does not believe a single word of them from one end to the other. The stories which they contain run off his mind like water off a duck's back, and appear to him altogether unworthy of credit." The very clever rhyming address "To Correspondents," printed prose-fashion, closes the number and the seventh volume of the magazine.

*Macmillan* has this month "More about Neapolitan Prisons." The writer still sees great cause for satisfaction in what has been done in Naples. He affords us some trustworthy statistics, and continues to describe all he sees with the same graphic power which characterized his former article. "I went to Italy," he says, "a strong disbeliever in the possibility of Italian unity; but I was so much struck with the activity, energy, and administrative talents of the northern race, and so impressed with the enormous improvements which they had made in the social state of Naples in three short years, that I began to hope that a thing might happen which has rarely happened before—the foundation of a fresh and great nation on the ashes of an old and effete one." W. M. Rossetti brings the same critical faculty to bear on "Animal Design and Landscape" which he uses so cleverly in his article in *Fraser* on "The Royal Academy." He takes occasion to pay a well-earned tribute to the wonderful genius of M. Hühnel, whose bronzes of animals are now being exhibited at the French Gallery, Pall Mall; and the name of M. Hamerton, the author of "A Painter's Camp in the Highlands," is the appropriate text for what he has to say touching "landscape." Mr. Hamerton himself, by the bye, has an article in the same magazine, which he calls "Furniture: an After-dinner Conversation;" and we would advise all our friends, rich and poor, "about to furnish," to read this ingenious, original, and well-written paper. Besides the continuation of Signor Ruffini's story, "Vincenzo," which is growing more and more powerful and tragic, we have "The Great City Apostasy in Gold," by Bonamy Price—a vehement attack on what the writer considers a dereliction of sound political economy on the part of many mercantile men; a fine humorous sketch, "Our Audience," by Charles Alliston Collins; and a philosophic paper on "Utilitarianism and the Summum Bonum," by T. E. C. Leslie, in which Mr. Mill's principle is disputed. "Helen's Tower," by the Hon. Mrs. Norton, and "Filiolæ Dulcissimæ," by the Dean of Canterbury, are poems worthy their respective authors.

The second number of *The Victoria Magazine* keeps up the good promise of the first. Mr. T. A. Trollope continues his "Lindisfarne Chase." Among the poetical contributors are George MacDonald and Thomas Hood; while such writers as Tom Taylor, Nassau L. Senior, and the Rev. J. Llewelyn Davies furnish the prose. The opening article is on Professor Villari's report to his government on the International Exhibition; and the writer follows the professor pretty closely in his remarks "on popular instruction and social manners in England and Scotland." At the close of the number is a *résumé* of the literature of the month.

*Temple Bar* has the following continuations:—"Daughter of Eve," "John Marchmont's Legacy," "New Notes from Old Strings," and "The Trials of the Tredgolds." George Augustus Sala is facetious as ever in his "Breakfast in Bed," and in his "Cloudy Memories of an Old Passport;" and John A. Heraud gives a kindly memoir of "William Lisle Bowles." T. Hood has a pretty little poem entitled, "Once upon a Time;" but it is, in some respects, surpassed by the "Song" which closes the number, and is signed A. M. Edmund Yates talks "Over Pipes and Palettes;" and the article entitled "Truth in Art," is pertinent to the subject.

There is nothing requiring special note in the *St. James's Magazine*; and *London Society* seems to have fairly laid hold of the public, for this month finishes its third volume.—*The Sixpenny Magazine* is a rather extraordinary sixpennyworth.—*The Intellectual Observer* has reached its seventeenth number; and for neat getting up nothing could be better. Among its contributors, there are men of mark.—*The Alpine Journal*, by members of the Alpine Club, edited by H. B. George, M.A., and published quarterly by Longman & Co., has reached its second number. It contains some seven or eight accounts of excursions, &c., a review of Sir Charles Lyell, and various notes besides.

From Mr. Beeton we have the following:—*The Illuminated Family Bible*, *The Englishwoman's Domestic Magazine*, *The Boy's Own Magazine*, two parts of *The Boy's Penny Magazine*, *The Boy's Own Library*, and *Beeton's Dictionary of Science, Art, and Literature*.—We have also from Mr. Blake the fifth part of *The Musical Herald*, and the two hundred and forty-first part of *The Family Herald*.

The fourth part of Mr. Watts's great *Dictionary of Chemistry* (Longman & Co.) has just appeared. It reaches from Benzylene to Carbon.—The first part of a cheap edition of the *Works of Professor Wilson* has been published by Blackwood and Sons, Edinburgh and London. This first number contains part of "The Noctes Ambrosianæ," and is accompanied with a very characteristic portrait of "The Ettrick Shepherd."

## PUBLICATIONS OF THE WEEK.

- "A POLITICAL POOR RELATION." 8vo., sd., pp. 50. *Ridgway*.
- AINSWORTH (Wm. Harrison). Lord Mayor of London; or, City Life in the Last Century. New Edition. Post 8vo., canvas bds., pp. xii+387. *Chapman and Hall*. 5s.
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## MISCELLANEA.

THE annual visitation of the Royal Observatory by the Board of Visitors, at the head of whom is the President of the Royal Society, takes place this day at three o'clock.

THE Council of the Society of Arts have arranged for a *Conversazione* at the South Kensington Museum on the evening of Friday, the 12th inst., for which cards will shortly be issued.

WE believe that the high and middle-level sewers of the main-drainage of the Metropolis will be partly in operation in two or three months' time, when, perhaps, Father Thames will be relieved of half the title he at present possesses to be considered the largest and filthiest drain in the world.

WITH a view to promote enlarged investments of capital in model-dwellings and other establishments for the benefit of the working-classes, the Council of the Society of Arts have instituted a statistical inquiry into the results hitherto obtained, including family dwellings of every description, model lodging-houses, dormitories, refuges, baths and washhouses, soup-kitchens, coffee-houses, &c.

AN ancient urn, containing 250 Roman coins, was recently found by a labourer at Farringford, in the Isle of Wight, the seat of Alfred Tennyson. The coins were of brass, some of them silvered over, and mostly of the time of Gallienus. Will this "find" on the poet-laureate's estate supply any hints for a description of Roman Britain in his "Boadicea" or in any other poem?

ONE of the most brilliant and interesting Volunteer banquets that have been held since Volunteering began was the dinner given to Lord Elcho at the Freemason's Tavern on Tuesday last by the members of the London Scottish Volunteer Regiment, of which his lordship is Lieutenant-Colonel. The Marquis of Abercorn presided; and the company, which included many distinguished guests, in addition to a great gathering of the London Scottish themselves, filled the hall to overflowing. The recent illness of Lord Clyde, the Honorary Colonel of the Corps, prevented him from being present. Lord Elcho, in returning thanks, sketched the history of the London Scottish Corps, and of his connexion with it; and warm testimony to Lord Elcho's strenuous services to the Volunteer cause generally throughout the nation for the last four years was borne by several of the Volunteer officers of



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other regiments who were present as guests. Colonel M'Murdo, referring to Garibaldi as a model Volunteer general, and to "Stonewall" Jackson, expressed his opinion that even such men as these might be forthcoming from the British Volunteer force, should the terrible occasion for them ever arise.

THE Athletic Club, established for the encouragement of physical education, are to celebrate their second "grand Olympic festival" on the Mount Vernon Parade Ground, Liverpool, on Saturday, the 13th June, at three o'clock. There are to be prizes, in the form of gold, silver, and bronze medals, for the successful competitors in various athletic feats and games, besides a gold medal for the best essay on Physical Education. Liverpool expects the festival to be a brilliant one; and a general half-holiday on the occasion is proposed in the newspapers.

At a general meeting of the Law Amendment Society on Monday last, Lord Brougham in the chair, a paper was read by Mr. Serjeant Burke on the "Present state of the Law of Copyright in Literature and the Fine Arts, with a view to its Amendment." The learned Serjeant criticized the present state of the Law of Copyright in the several departments of literature, music, the drama, lectures, painting, photography, sculpture, and concluded with some observations on international copyright. A discussion followed, in which Mr. Gambart, Mr. E. Field, Mr. C. Clark, Mr. Underdown, Mr. Robertson Blaine, and Mr. T. Webster took part.

MR. JOHN HENRY PARKER, the well-known publisher, has just retired from business in favour of his son. Mr. Parker has for some time past been the editor, or one of the editors, of the *Gentleman's Magazine*. His "Library of Anglo-Catholic Divines" is now completed by the publication of "Bishop Wilson's Life," written by the venerable author of "The Christian Year," and extends to 87 volumes. His "Glossary of Architecture," "Account of Domestic Architecture in England"—a work commenced originally jointly with the late Mr. Hudson Turner—and his improved edition of Rickman's "Gothic Architecture," to which he added a most valuable appendix, are all the fruits of learned leisure snatched from the more responsible duties attaching to his business both at Oxford and in London.

MR. THOMAS LONGMAN'S edition of the New Testament, illustrated from Missal-paintings and works of the Old Masters, with borders, ornaments, and initial letters, all copied from illuminated MSS. of the best period, under the care of Mr. Henry Shaw, will probably make its appearance before the close of the present year. Only 250 copies are to be struck off of the first edition in quarto, the subscription-price to which is ten guineas. It will probably be the most perfect specimen of the combined skill of printer and wood-engraver ever produced in this country.

MESSRS. LONGMAN & Co. have in the press a "History of Ireland, from the Union," by Mr. Justice Keogh; "The Nile Valley in relation to Chronology," by A. H. Rhind; "Wine, the Vine, and the Cellar," by T. G. Shaw; and the second part of Dr. Twiss's "Law of Nations," treating of the rights of neutrals and belligerents in the time of war.

MESSRS. SAMSON LOW, SON, & Co. announce a work on Australian Exploration, under the title of "Tracks of McKinlay and Party across Australia: By John Davis, one of the expedition: With numerous woodcut and chromo-lithographic illustrations; Edited from Mr. Davis's manuscript journal; with an introductory view of the recent Australian explorations of Stuart, Burke and Wills, Landsborough, and others: by Mr. William Westgarth."

MESSRS. BELL AND DALDY have a pleasant Wykehamist volume in the press: "Life, Law, and Literature," by Mr. W. G. T. Barter.

The first edition of the "Comic Guide to the Academy," by the brothers Gilbert and Arthur à Beckett, is already exhausted—a proof, if one were needed, of the wit to be found in some parts of the book.

THE Seventh Annual Meeting of the National Association for the Promotion of Social Science is to be held at Edinburgh during the week from the 7th to the 14th of October, inclusive.

IN last week's number of the *Social Science Review* there is a reprint of an English translation of the celebrated essay on Foundations by M. Turgot, the famous statesman-philosopher of France, who was comptroller-general of the French finances from 1774 to 1776. The essay is well worth reading in connexion with that discussion of the whole subject of Charitable Foundations

which has been happily caused by Mr. Gladstone's recent speech. We hear, by the bye, that Mr. Gladstone's speech is to be published by himself in a complete form.

AT the Paris Sorbonne a deaf and dumb student passed his examination for B.A. a few days ago. He is the second son of the Countess Chastellux.

## SCIENCE.

### PROFESSOR ROSCOE ON THE MEASUREMENT OF THE CHEMICAL ACTION OF SUNLIGHT.

FOLLOWING hard upon the splendid generalizations of spectrum analysis and the dynamical theory of heat, and the magnetical observations, eclipse-watching, and telescopic scrutiny which have taught us so much of the sun's constitution and of the strange sympathy which exists between him and this earth of ours, we have to chronicle yet another method of research to which Messrs. Bunsen and Roscoe—names well-known to modern sun-worshippers—have lately directed their attention, and which was admirably discussed upon by the latter at a recent Friday evening meeting at the Royal Institution.

Professor Roscoe, in commencing his lecture, referred to the provision by means of which the atmosphere is kept in the state of purity suited to the necessities of living animals and plants. The life of the animal consists chemically in a process of oxidation; that of the plant in one of de-oxidation; animals taking up oxygen and giving off carbonic acid, and plants reversing this process. Animals derive their power from the forces locked up in the vegetables on which they feed; and, when these latter are destroyed by the action of the atmospheric oxygen, these forces become evident either as the motion of masses constituting mechanical action, or as the motion of particles constituting heat or other manifestations of energy. The animal cannot create force, he can only direct its application; and the energy which the animal exhibits is regulated by the same laws which apply to the working of an electromagnetic machine or a steam-engine. The animal world, then, thus continually obtaining its force from the energy which has been accumulated by the plant, it is clear that the vegetable world must possess as continuous a supply; and whence does it obtain it? The source of all this energy is the sun. The plant absorbs the rapidly vibrating solar radiations, and stores them up until, as we have already seen, they are again given out in the various forms of energy when the vegetable tissue is destroyed by oxidation. Plant-life is one of the children of the sun; and its true functions can only be exercised in his light, which, acting on the colouring matter of the leaves, decomposes the carbonic acid of the air into its constituent elements, thus inducing the assimilation of carbon, and the return of the free oxygen into the atmosphere. Nor is all the sunshine here concerned. Only those of the solar rays which vibrate most rapidly are able to tear asunder the particles of carbon and oxygen, or to effect other chemical change; and these rays—called the chemical rays, not that there is any essential difference between these and the other solar radiations—these blue rays, falling upon the green portions of plants, are absorbed; their rapid vibrations are used up to set free the carbon and oxygen; and the force equivalent to these absorbed vibrations is again given off when the carbon is burnt.

Professor Roscoe then illustrated in a striking manner the difference between the chemical activity of the blue and other rays, by showing that bulbs filled with chlorine and hydrogen gases explode when exposed to a blue light, but remain unacted upon when a red light falls upon them; the blue rays—the chemical rays—allowing the chemical combination on which the explosion depends, as in the case of gunpowder, to take place.

The measurement of the amount of these rays, falling at any given time upon a given spot, is of the highest meteorological interest, as their variation must form an important element in the changing plant-and-animal-producing power of a country. The object of the lecturer was to explain the principles of a new method of easily and accurately measuring the daily variation of the chemically active rays, applicable to regular meteorological registration, an object gained by the use of a photometer, invented by Professor Bunsen and himself. The necessity for such measurements was shown by comparison of the characteristics of several places, such as the Faroe Islands and Carlisle, in which, the mean annual temperature being equal,

the plant-producing power, as evidenced by exquisite photographs of the vegetation of the two places, was widely different—mainly owing to the absence, in the one situation, of the direct chemically-active sunlight.

The method of measurement consists in the comparison of the shade of photographic paper tinted by the sunlight—a long series of experiments having shown that it is possible to prepare (with chloride of sodium and nitrate of silver) a standard photographic paper which shall, when made, always possess exactly the same degree of sensitiveness, and assume the same shade of tint when the quantity of light falling upon it remained constant; so that light of the intensity 1, acting for the time 50, produced the same tint on this paper as light of the intensity 50, acting for the time 1. The instrument in which the paper is exposed to the light consists essentially of a pendulum vibrating  $\frac{1}{2}$  seconds, by whose oscillation a sheet of darkened mica is withdrawn from, and brought back over, a horizontal strip of the standard paper placed under the mica, and fixed in a known position relatively to the pendulum and sheet of mica. The time during which each part in the length of the strip is exposed is different, and the time of exposure of each part can be determined when the light and position of the strip and the duration and amplitude of the pendulum's vibration are given. The strip of sensitive paper presents after exposure a gradual diminution of shade from dark to light, and for each shade the time of exposure is known. When the law connecting the blackening of the constant standard paper with the amount of light is known, a measure of the chemical action of light is obtained by fixing upon some standard tint, which can be easily reproduced, as the unit of shade. The quantity of light which in the unit of time (one second) produces on the standard paper this given shade is taken as the unit of chemical intensity. If the time needed on a given occasion to produce this shade is found by the pendulum photometer to be two seconds, the chemical intensity is one-half; and so on. For the purpose of exactly comparing these equal tints the light of the monochromatic soda-flame is used. This light produces no chemical change upon the sensitive paper, whilst differences of shade alone are perceptible, the brightest and most strongly contrasted colours being indistinguishable. The readiness with which accurate comparisons can thus be made was illustrated by a large model of the actual instrument. Curves were exhibited representing the variation of the chemical action of light at Manchester made in this way; these curves show maxima and minima, corresponding exactly to the appearance and disappearance of the sun behind clouds—the difference between the chemical intensity in summer and winter being also rendered very apparent.

Professor Roscoe then described a smaller instrument, founded upon the principles of the pendulum apparatus, which was very simple and portable, and by means of which a large number of measurements can be made on a very small piece of the standard paper; and certainly it would appear that this latter photometer is simple enough to secure its introduction into meteorological observatories, while curves of daily chemical intensity, which had been made with it, prove that such an instrument is practically available.

The lecturer, in conclusion, briefly alluded to some measurements which he had made of the chemical luminosity of various portions of the sun's disc with a very noteworthy result, and one which we may remark accounts at once for the difference observable between photographs—or autographs, as Professor Selwyn more properly calls them—of the sun, and its appearance in a telescope, in which there is not so great a difference in intensity of light at the centre and at the limb as the chemical record presents to us.

An image of the sun of four inches diameter, formed by a three and a half inch refractor, was allowed to fall upon the standard photographic paper, the intensity of the chemically acting light in the various parts being determined in the mode described by the tint of the paper; and it was found that the sun's surface is most irregularly illuminated, the central portion being from three to five times as bright (for the chemical rays) as the portions at the edge, the luminosity of the north and south poles differing also very considerably. Professor Roscoe referred to these results, clearly arranged on diagrams, and concluded by expressing his intention of continuing the measurements of the chemical brightness of the various portions of the sun's disc; and in this way he thinks we may hope to obtain some knowledge of the meteorology of the sun's surface.



# THE READER.

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## LEARNED SOCIETIES.

**BRITISH ARCHEOLOGICAL ASSOCIATION**, May 27th. T. J. Pettigrew, F.R.S., F.S.A., V.P., in the chair. R. B. Hay, Esq., of Spelthorne Grove, Sunbury, and W. Holdgate, Esq., of Penton House, Staines, were elected Associates.—The Rev. E. Kell, F.S.A., gave an account of a recent find of a hoard of coins at Farringford, Isle of Wight, the seat of Alfred Tennyson, Esq. They were found by a labourer, in number 250, in an urn, which was broken into fragments. The coins are of the time of Gallienus, of whom there are several; also of his wife, Salonica; various examples of the two Tetricuses, Victorinus, Postumus, and Claudius Gothicus. They are of brass, though many appear as silvered over. Mr. Blashill exhibited a drawing of a Roman tessellated pavement recently found near the site of the portico of the East India House. Mr. Powell gave in a Pedigree of Derwentwater of Castle Rigg upon Derwent, and accompanied it by a rubbing of the brass of Sir John Ratcliff and Alice his wife in Crosthwait Church, the heraldic bearings on which were peculiarly placed. Mr. Gunston exhibited a fine iron lance-head found at Queenhithe. Mr. J. Wright, F.S.A., made a communication from the Rev. T. Owen Roche of Clun-gunford, Salop, relating to some pottery found in a tumulus near his rectory. Mr. Planché read a communication from Mr. Syer Cuming on Heraldic Badges, and exhibited some interesting examples from the sixth century downwards, obtained from the collections of Mr. Pettigrew, Mr. Baigent, Mr. Bateman, Mr. Cuming, and others.

**ROYAL ASIATIC SOCIETY**, June 1st. Sir Henry Rawlinson, K.C.B., Director, in the chair.—Mr. J. Muir read a paper "On Manu, the progenitor of the Aryan Indians, as represented in the Hymns of the Rigveda." The author's object was to show that, although one of the later hymns of the Rigveda alludes to the opinion subsequently current among the Hindus, in regard to the separate origin of the four castes from different members of the Creator's body, yet, in the other and earlier parts of that great collection of the oldest Indian poetry, there is no allusion to that myth; but, on the contrary, there are numerous passages in which the Indians are represented as the offspring of one progenitor, Manu, who first kindled fire, and instituted the religious rites which were afterwards practised by his descendants. The same conclusion (viz., that in the earliest ages the Hindus looked upon themselves as sprung from one common ancestor) was supported by a reference to the legend of the deluge as given in one of their Brahmanas, or liturgical works, in which Manu is spoken of as having been the sole survivor of that great catastrophe, and as having become the parent of the subsequent race of mankind. The author then endeavoured to identify the descendants of Manu with the "five classes of men" mentioned in the Rigveda; and concluded by adverting to the parallels which have been drawn by different scholars between Manu and the Minos of the Greeks, as well as between Manu and the Mannus who, according to Tacitus, was regarded in the ancient Germanic poems as the patriarch of the Teutonic race.

**ROYAL INSTITUTION**, June 1st. General Monthly Meeting. W. Pole, Esq., M.A., F.R.S., Treasurer and Vice-President, in the chair.—His Royal Highness the Prince Louis of Hesse was unanimously elected an Honorary Member. W. Barnet, Esq., J. Goulden, Esq., G. Johnson, M.D., G. Prevost, Esq., G. H. Strutt, Esq., and Miss E. Woods, were elected Members. C. Howard, Esq., Dr. J. Graham, and J. Hogg, Esq., M.A., F.R.S., were admitted Members. The thanks of the Members were returned to Professor Voelcker, Dr. Olding, Professor Roscoe, and Professor Max Müller, for their Friday Evening Discourses, on May 8, 15, 22, and 29.

**SOCIETY OF ARTS**, Wednesday, June 3rd. H.R.H. The Duke of Cambridge in the chair.—The paper read was one by Mr. William Hawes "On the Results of the International Exhibition." The author mentioned that there had been an increase of more than 150 per cent. in the number of foreign exhibitors in 1862 over those in 1851. He also quoted from M. Michel Chevalier and others, to show how much more cordial was the feeling of foreign exhibitors and visitors now than it had been in 1851. One important effect of the three great International Exhibitions had been to promote the abolition of restrictive commercial laws. The paper took a survey of various other matters connected with the Exhibition; and a discussion ensued, in which the Marquis of Salisbury, Lord Ebury, Messrs. Marsh Nelson, H. Cole, C.B., J. H. Murchison, and others took part.

## MEETINGS NEXT WEEK.

TUESDAY, JUNE 9th.

**ROYAL INSTITUTION**, at 3.—Albemarle Street. "On Sound:" Professor Tyndall.

**SYRO-EGYPTIAN SOCIETY**, at 7.30.—22, Hart Street, Bloomsbury Square. "On the various Dates of the several Parts of the Pentateuch:" Mr. Sharpe.

WEDNESDAY, JUNE 10th.

**BRITISH ARCHEOLOGICAL ASSOCIATION**, at 8.30.—26, Suffolk Street, Pall Mall East. "On Lead Objects found in London by the late C. Ainslie, Esq." "On Seals of the Bishops of Man:" Mr. Cuming. "On the Jewry Wall at Leicester:" Mr. T. Wright. "On Further Roman Discoveries at West Coker, Somerset:" Mr. Moore.

**ROYAL SOCIETY OF LITERATURE**, at 8.30.—4, St. Martin's Place, Trafalgar Square. "On a Phœnician Inscription lately discovered in Sardinia:" Mr. Deutsch. "On the Knowledge the Ancients possessed of the Sources of the Nile:" Mr. Vaux.

THURSDAY, JUNE 11th.

**ROYAL INSTITUTION**, at 8.—Albemarle Street. "On Geology:" Professor Ansted.

**PHILOLOGICAL SOCIETY**, at 8.15.—Somerset House. "On some Leading Characteristics of North-Humbrian; and on the Variations in its Grammar from that of Literary English, and the probable Etymological Sources of such Variations:" Robert B. Peacock, Esq.

FRIDAY, JUNE 12th.

**ROYAL INSTITUTION**, at 8.—Albemarle Street. "An Account of some Researches on Radiant Heat:" Professor Tyndall.

SATURDAY, JUNE 13th.

**ROYAL INSTITUTION**, at 3.—Albemarle Street. "On Electric Telegraphy:" Prof. W. Thomson.

## ART.

### WATER-COLOUR EXHIBITIONS.

[SECOND NOTICE.]

THE "Old Society" maintains its pre-eminence in landscape as in figure-subjects. The criticism which delights more in the discovery of defects than in the appreciation of excellence will find but little work to do in the delightful Gallery dedicated to its exhibitions. After several visits, we find almost every work in our catalogue with a mark of approval against it. It cannot well be otherwise when the landscape-painters in the Society bear the names of Holland, Duncan, Fripp, Dodgson, Birket Foster, Gastineau, Harding, Palmer, Richardson, Cox, Branwhite; while other and younger painters are ready and capable to take the places of these, and fully to sustain the well-deserved credit of their body.

It would be curious, though not perhaps profitable, to consider how far water-colour painting in England has been developed in consequence of its severance from the Royal Academy; but we can hardly suppose that it would have attained its present position in the arts of the country under the fostering wing of that state-honoured body. A right instinct banded together the founders of the present Water-Colour School some sixty years since; and, although we cannot altogether acquit their successors of blame for the exclusive spirit which led to the anomaly of the existence of a second society, and to the destruction of the common interest which would have bound together the water-colour painters of England, we gratefully acknowledge that they have built up a school of art for which we need never blush, and that the general result of their efforts is honourable alike to themselves and the country.

As we have intimated above, the first and last impression made upon us in this Gallery is the almost universal excellence of the collection. The most ill-conditioned critic will discover no old or imbecile members' works thrusting from the line the modest merit of the tyro—whether it be that their old members have their powers unusually prolonged, or that bad work finds no place on its walls. The *ensemble* of the Exhibition is youthful, vigorous, and healthy; while there is a general absence of bad taste unparalleled in any other exhibition we have seen. Certain it is, however, that, in their old age, Copley, Fielding, Dewint, and Cox produced their most splendid works; while, still happily living and painting amongst us, their great contemporary, William Hunt, places before us the ripest and most golden sheaves of the rich harvest of his experience. And so in this Society we still find the elder members increasing in strength. Holland displays to the student the rich experience of a consummate artist. George Fripp has gradually developed, and is still adding qualities to his work which raise it far above the earlier transcripts of nature, the chief merit of which lay in their faithful imitation of the far more common effects. Dodgson has added a poetic feeling to the creations of his highly educated mind that can hardly be said to have belonged to his earlier productions. Duncan, always honest, careful, and complete, has enriched his works with the small facts which he has gathered from a never-ceasing observation of nature; and which, applied at will from the store-house of his memory, invest all that he does with a power and truthfulness that arrest our attention more and more as the years pass by. What can greatly excel the glowing sunsets of Palmer, whose art, based upon an earnest study of nature, has added interest of a classic taste? Even the late F. O. Finch, whose drawings displayed none of the superficial qualities that achieve popularity, is represented in the present Exhibition

by works that claim the greatest respect for imaginative power, noble composition, and fine taste.

To this general tendency to the ripening and maturity of their powers, we find rare exceptions in the Society. There are men who seem to stand still; none who show symptoms of a decline of their powers. Harding and Richardson, among the landscape-painters, produce the most artificial work, yet it is directed by so much knowledge, and shows such mastery of the difficulties that must be overcome before any large composition can really become a picture, that our minds become interested in tracing the intricacies suggested by theirs. The fine drawing of "Loch Laggan, with Deer in the Foreground" (12), by Richardson, is only second to the finer drawing of "Llan Ogwen" (24) by George Fripp, because the art of the painter is so evident in the one, while it is so skilfully and modestly concealed in the other. So likewise does the large drawing, by Harding, of the "Wellhorn" (153) fail to satisfy us, or even to afford us any pleasure, after we have turned our eyes to the "Deer-Track" (152) by George Fripp, against which it is hung. The art of Harding and Richardson, and, at a great distance removed from it, that of Callow and Rowbotham, is stationary, because nature is rather used by these painters for the compositions she may suggest than sought out as the mistress who should guide them in the minute details of which the truthfulness, as well as the subordination, is necessary to the production of fine art. It is but a shallow criticism which takes exception to what is sometimes called "the average level" of the old water-colour exhibitions. An average level it is; but not of mediocrity. Take them altogether, they are the best exhibitions in England. Since the secession of John Lewis and Cattermole, the display of figure-subjects has suffered an eclipse, and its former brightness has only partially been restored by the accession of John Gilbert; but in landscape-painting the Pall Mall Gallery beats Trafalgar Square hollow; and, with the exceptions of Turner, Constable, and Stanfield, the Royal Academy has no landscape-painters on its rolls, past or present, equal to those whose membership is claimed by the Pall Mall Society. Little remains for us but to call attention here and there to works in the present Exhibition which present some points of resemblance or contrast to the productions of the younger Society.

The President of the old Society is a natural, rather than a highly cultivated painter. His combinations of landscape-figures and animals are agreeable sketches; but not much more. His natural bent is towards animal-painting; and his sketches of horses and dogs indicate attentive observation of, and a strong natural sympathy with, their nature. The pleasing quality of his colour, and the fresh look of many of his drawings, depend greatly upon the use of water-colour; which has a special charm when confined to the simple washes, which are characteristic of Mr. Taylor's work. There is one main feature of his practice to which we desire to call attention—namely, the perfectly good taste which distinguishes it. In the younger body, Mr. Absolon in some degree occupies the position of Mr. Taylor in the elder. His compositions are also combinations of landscape and figures, his work is slight, and there is little evidence of cultivation. There are, however, important differences between them, to one of which only we desire to call present attention. In the matter of taste, the two painters are at opposite poles. "The Kiss in the Ring" could never have been so painted by Mr. Taylor; and we regret it should have been so treated by Mr. Absolon. The volunteers who go on to Primrose Hill in their uniforms to play at "kiss in the ring," are guilty of atrociously bad taste; but surely the painter who represents them—unless, like John Leech, he does it to satirize them—offends us more than they. We take exception, on the same score of taste, to Mr. Absolon's "When Sorrow sleepeth," &c. (263.) The young woman asleep under the hedge suggests an immediate desire to wake her, and point out the danger she is in from any impertinent passer-by, who may be inclined to stare at her pretty and certainly not sorrowful face.

Of the landscapes in the younger Exhibition there are none to compare with the works of Holland, of Duncan, of Fripp, Palmer, Carl Hög, or Richardson. With the exception of the last, the elder painters find no imitators, which is creditable to the younger men. Richardson has an imitator in his brother, and more especially in Rowbotham, who not only imitates his manner, but reproduces all his subjects. We have seen the costume of the Abruzzi introduced wrongly by Richardson in drawings of Northern Italy; and



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the very same error repeated by Rowbotham in subjects from Como and Maggiore. There are signs, however, of his breaking loose from his hold upon the elder master; and it is undoubtedly in his power to strike out an independent path for himself. The Institute of Water-Colour Painters, as it is now called, gained much by the accession of Mr. Leitch. Whatever exception may be taken to his manner, it will be admitted that his works are distinguished by a vast amount of study, to which there is no parallel in his own exhibition. Harding and Richardson show the same qualities of art; but they can hardly be called better artists. The opposite to this art is that of Mr. E. Warren; and, if we seek for a strong contrast, we can find it by looking at Leitch's "Breaking of the Mist on Ben Cruachan" (252), and, having well studied it, walking across the room to Mr. Warren's illustration of a passage in Thomson's "Seasons" (40). In the former we shall see one of the best drawings of a thoroughly well-educated painter. In the latter, we shall be struck by the utter lack of knowledge that pervades the work, in lieu of which we have a certain surface imitation that will not bear analysis. It is student's work, and very good student's work, and may be developed into good art; but there is much to be done before this young painter can justify the extravagant praise so unwisely bestowed upon his efforts. Better art, yet still lacking knowledge, is that of Mr. A. W. Hunt, one of the last elected associates of the old Society. His aim is higher than Mr. Warren's; consequently his difficulties are greater. At present it would be difficult to utter any prophecy about his work. His "St. Gothard" (32), with the rainbow-spanned torrent, is as delightful as his "Rokeby" (192) is unpleasant. Yet we find a real and earnest spirit in all his drawings, with a present incompleteness, that under such guidance can hardly fail in time to disappear.

Another new associate, Mr. Whittaker, gives great promise; indeed, he is already a highly accomplished painter. He has evidently studied in the school of Cox, whose mantle is too large for any of his pupils in either society. But Mr. Whittaker is no imitator. He goes to nature for himself, as the greater master did before him, and certainly promises to be one of those who are destined to sustain the high character of the Water-Colour School. Mr. J. C. Reed belongs to the Institute, and is, we believe, one of the associates who has been elected within the last two or three years. His drawing of "Muckross" (63) is a grand piece of mountain-drawing, possessing much of the topographic truth that is so characteristic of Mr. Newton's work. Another Killarney subject (116) deserves our warm approval. There is thoroughly good work to be found in all this painter's productions; and we sincerely wish him the success he deserves.

To enter fairly upon the merits of Carl Haag's magnificent drawing of "Palmyra," with its wonderful foreground; to attempt to analyze the art displayed in the pictures of Holland, Duncan, and Fripp, and the younger landscape-painters of both societies—would be to write an essay, rather than an article. To some of these works we hope to return, and especially to those which seem to us to deserve, though they do not always obtain, the greatest share of public favour. In the mean time, we are quite content to testify to the delightfulness of the few hours we have passed in the Pall Mall Galleries.

## ART NOTICES.

A MEMORIAL has been laid before the Royal Commission appointed by the House of Commons to inquire into the constitution of the Royal Academy. The objects of this memorial were alluded to in a recent number of this journal. They are comprised under four short headings. The first expresses the general desire that the present anomalous constitution of the Royal Academy should cease, and that it should assume a truly national character. The second proposes that a certificated class or fellowship of recognised artists should be created without regard to the particular branch of the art that each may follow—such class or body of artists to be fully and fairly represented in the Council of the Royal Academy, and to have some voice in the election of its members. Under the third head it is proposed to abolish the present rank of associate, and to incorporate the twenty existing associates with the present members of the Royal Academy. And under the fourth head the urgent necessity for increased space for exhibition-purposes is set forth. The memorial has been laid before the Commissioners by Mr. Armitage, whose position as an artist

of moderate views and sound judgment ensures the confidence of the profession. Among the signatures attached to it are those of some of the most eminent artists in the country. The general desire expressed is, not to destroy, but to strengthen the Royal Academy, by making it really a representative body, in place of a close corporation. In proof of the moderation of the reformers, it is proposed that the first election of a hundred certificated artists should be left in the hands of the present members; after which, the general body would elect its members, and the election would only be limited by the talent existing in the country at large.

THE annual meeting of the members of the Arundel Society was held on Tuesday, June 2, at their rooms in Old Bond Street, under the presidency of Lord Elcho, M.P., one of the members of the council, supported by Mr. Layard, M.P., Mr. W. Stirling, M.P., Mr. C. Buxton, M.P., the Bishop of Llandaff, and other well-known patrons of art. The Society at present numbers 1650 members, having an annual income of £4000, and a balance in hand of nearly £800; but one of the chief objects of the meeting was to pass a resolution to limit the number of members to 1500. This was carried by a large majority. Mr. Layard, who proposed it, stated that "the original objects for which the Society was established are being carried out to the fullest extent, and their efforts for the advancement of art by the publication of copies of works that are inaccessible to ordinary lovers of art, or that are gradually mouldering away in different parts of Italy, meet with marks of favour in all quarters. The majority of the subjects issued by the Society were executed in chromo-lithography; and it was found that only about 1500 to 1800 first-rate impressions could be produced from the stones. They must either issue bad prints or reduce the number of members. By carrying out this proposition they would also be able to keep a small stock of their works to supply future subscribers." The motion was seconded by Mr. Hartley. The publications of the Society for 1863 will be taken from two series of frescoes now in course of illustration, and will consist of an engraving by Herr Schäffer from Fra Angelico's "St. Stephen thrust out before Martyrdom," and five chromo-lithographs from works of Masaccio in the Brancacci chapel. Of the "occasional publications" two fac-similes of illuminated letters will be published in June; and two drawings by Signor Marinucci—one from the fresco by Mantegna, representing the "Conversion of Hermogenes," the other from Fra Angelico's "Annunciation,"—are in the hands of Messrs. Storch and Kramer, to be ready by November.

ON Saturday last the rooms of Messrs. Christie, Manson, and Woods were crowded with amateurs and dealers in pictures and works of art. The late Mr. Robert Craig's cabinet collection, removed from Glasgow, was known to be rich in works of the Dutch and Flemish schools; and the Prince of Wales, probably with a love for the productions of those schools, which the unrivalled specimens of them which grace the walls of Buckingham Palace could not fail to instil, visited King Street the previous day and inspected it. Besides Mr. Craig's cabinet there were also sold some capital Italian pictures from the late Mr. Solly's collection, and other specimens of the Dutch, Flemish, and Italian schools. The day's sale produced £7410. 12s. 6d. The following are some of the prices realized:—Lot 86. L. Backhuysen—A man-of-war and fishing-boats off the coast of Holland; storm coming on; a beautiful cabinet example, 110 guineas. Another by the same master—118. A sea-view off the coast of Holland, with men-of-war and fishing boats in a stiff breeze; three figures on the shore in front; a beautiful specimen, 115 guineas. 101. N. Berghem—A landscape, with female peasants milking cows and goats, other peasants and sheep near them; very choice, 175 guineas. 103. Both—A view on the Tiber, at Rome, with buildings and peasants, £106. 20. J. and A. Both.—A rocky landscape, with a halt of cavaliers, other figures in the foreground, and mountains in the distance; a fine work, 160 guineas. Another by these artists—79. An Italian landscape, with peasants, mules, and sheep, on a winding-road, near a pool of water, 133 guineas. 71. Karel du Jardin—A cavern, with a soldier, a beggar, and a peasant playing at mora; a donkey and two dogs near them; a fine picture, 190 guineas. 83. M. Hobbema—A wooded landscape, with peasants on a road, and a pool of water before a cottage; very pure and beautiful, £315. 98. J. Lingebach—"The Hay Cart," a *chef d'œuvre* of the master, 210 guineas. 130. Murillo—"St. Francis nursing the Infant Saviour;" very beautiful, from Lord Cowley's collection, 165 guineas. 81. Rembrandt

—Portrait of a man in a rich dress, with black cap and gold chain; signed and dated 1646, 220 guineas. 100. Jacob Ruysdael—"A Watermill;" a peasant opening a sluice, 111 guineas. Tintoretto—The following pictures were painted at Venice, about the year 1570, for the noble family of Da Mula, in whose possession they remained without intermission until October, 1861. The original contract for painting them, signed by Tintoretto, is still preserved in the Da Mula archives, and specifies the price paid to the artist:—138. "The Raising of Lazarus;" a grand composition, 110 guineas. And 139. "The Worship of the Golden Calf;" a grand composition; the landscape very fine, 100 guineas. Lot 125. Van der Heyden and A. Van der Velde—A view of a Dutch town, the figures introduced by Van der Velde; from the collection of the Earl of Shaftesbury, 105 guineas. 76. Another Van der Velde—A scene at the mouth of a river, with figures caulking a stranded man-of-war; several boats in shallow water, and fishermen with a boat in front; calm, £212. 120. P. Wouvermans—A country inn, with men feeding horses, and others on a hayrick; a very beautiful picture; signed, £126. The four following lots were from the late Mr. Solly's collection:—Lot 142. Leonardo da Vinci—"St. Jerome at his Devotions." The picture belonged to the Dominican Convent Del Bosco, near Bologna; £105. 145. Another Leonardo da Vinci—The Madonna and Infant Christ, seated in a rocky cavern; to the left, a bishop kneeling upon a pagan; to the right, St. Jerome sitting and writing; behind him Joseph; a spring of water in the foreground; formerly in the collection of the Crevelli family at Milan, one of whose ancestors is represented in the picture. It is considered in the early manner of the master; £209. 146. Ludovico Mazzolini di Ferrari—"The Passage of the Red Sea by Pharaoh and his Host." To the right, on the dry land, are the Israelites, with their families; some in the act of rejoicing, others in prayer and thanksgiving; whilst Moses, in the centre, stretches out his arm in command over the raging waters, in which, to the left, the Egyptians, with their chariots and horses, are engulfed; in the heavens above is the destroying angel. Inscribed, "Z. V. 19, MDXXI." This fine picture is engraved in Agincourt's large work. It is a most remarkable production, from its high finish, the vivid expression of the figures, and its delicate preservation. There is only one other work by this painter of a similar size known to be in existence; 249 guineas. And 148. Rubens—Portrait of Anne of Austria; a splendid work of the great master; £209.

THE Worshipful Company of Painters, or, as they were called of old, "Painters-Stainers," opened their third public exhibition at their Hall on Monday last. In 1860 the "Painters-Stainers" devoted themselves with considerable zeal to the encouragement of decorative art, at the same time regulating their encouragement by the adoption of a new principle. Generally, when a prize is offered for a choice specimen of some particular kind of handicraft, it is awarded to the firm on whose premises it is produced, while the workman to whose proficiency it owes its existence is altogether ignored. The old guild, however, arrived at the conclusion that a premium bestowed for the judicious employment of capital was, at best, but a roundabout expedient for the encouragement of art. Hence, not troubling itself about the names of the employers under whose auspices the artisan made a plank look like a block of marble, it picked out the man himself, convinced that he was the proper person to wear the mark of honour when the required illusion was effected. Not masters but artisans are recognised by the "Painters-Stainers;" and the names of the latter make a showy list in the catalogue of their exhibitions. Resolved to give every man a fair chance, the "Painters-Stainers" exhibit every specimen that is submitted to them; and so well does their system work, that, though their hall is ostensibly opened to the good, bad, and indifferent, they have to show nothing that is bad, little that is indifferent, and of the good very much. The imitations of marble and of inlaid work are really marvellous. The inlaid woods and ivory copied by Mr. Foster Spotiswood, who has gained a silver medal, are the perfection of the manipulation of the brush; and, as for a decorative piece by Mr. John Graham, whose medal is of bronze, the appointed judges have been themselves puzzled to ascertain whether the ground is only the natural wood, or whether it has been produced by consummate ability in the art of graining. It should be added that the prize-holders not only receive medals, but have the freedom of the company conferred on them, if they pay for the requisite Government stamp.



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NOTES OF THE LIFE OF AUGUSTUS  
L. EGG.

(Continued from No. 20.)

IN '47 Egg had left Gerrard Street and gone to Ivy Cottage, a pleasant little house, covered with evergreen, since pulled down, in Queen's Road, Bayswater; and he contributed two pictures to the Royal Academy Exhibition—the first hung low on the line in the East Room, and the second on the line in the Middle Room. These were "Katherine and Petruchio" and "Bianca and her Music-Master." In painting these pictures he had thrown aside his timidity and established a claim to a very high and independent position in his profession; for they were admirable in invention, both in colour and design. In the first, Katherine and Petruchio were seated on a couch with their faces towards the spectator; behind them was a window with white blinds drawn down, on which was projected the shadow of the frames of the window-panes. Katherine was turning a cold shoulder to Petruchio, and scowling sulkily under her brows towards though not at him; Petruchio—his arm resting on the back of the sofa, and his legs crossed one on the other, the upper sawing the air, and chosen at the moment when directed straight out to the front of the picture—was displaying a sort of elfish, unconcerned, good humour at her baffled rage. Altogether, it wanted nothing in character, nor yet in colour, to make it a forcible and worthy illustration of the scene in Shakespeare's great comedy. The one shortcoming was in the drawing of the foreshortened leg, which some four years later he corrected. The "Music-Master" was as admirable in expression and colour, and was freer from the evidence of immature power of drawing. The background of this picture was full of true and naive character; it was stronger, indeed, than the other in this respect—for the square-paned window in that was not perhaps proper to the time of Shakespeare. In this there was a high wall covered with deep coloured hangings; and above, near the top of the picture, was a little window with rich and quaint illuminated panes. It looked the cosy corner of a largish medieval room, made for quiet family pursuits. Bianca was the dearest little innocent schemer that ever lived; Lucentio the most self-possessed and happy of adventurous lovers; and Hortensio the most puzzled of hopeless rivals. Unhappily, it is too correct to speak of the sweetest features in this picture in the past tense, for the boldness of the painter was not equalled among picture-buyers. The picture did not sell; and Egg, who was always accustomed to find purchasers for his works, lost confidence in the merits of this one, and, a few years afterwards, was prevailed upon by some dealer to alter the background and the whole effect of light and shade of the picture, to make it marketable. It may be still a remarkable work; but it has no longer the special claims it had to admiration. When Egg painted these pictures he was alone, after Leslie, in his power of treating comedy. We make the exception only because the painter mentioned had done more extended subjects, and a long series of delightful works. Not that we think any of his better, or indeed so good, in the qualities of painting and colour; for Leslie, without his extraordinary power of delicate expression, would have had but small claims to a high position in his art; while Egg, with these two pictures, would, had there been no qualities of expression, have had just claims to a foremost rank among the painters of the day.

"Queen Elizabeth discovers she is no longer young" was his picture for 1848. Hitherto his works had illustrated the more humorous phase of comedy. In this he undertook to embody a graver incident. How probable it seems that he had been led to this by the serious feelings excited by his dangerous illness! None of us, say the moralists, are very ready in youth and middle life to realize decay and death as our own ultimate portion; but he had had the conviction forced upon him that, as his fellows, he too was mortal—more of a shadow, perhaps, than they—at best a mere changing cloud, not certain even to run his course from horizon to horizon. A cloud, indeed, growing in volume and revelling in its fulness, collecting in its breast from off the teeming seas moisture that, held together, and tenderly poured upon the thirsty plains, should refresh many a drooping flower, and moisten many feverish lips; but, in mid-air, meeting the fierce sun, it had there suddenly felt itself stricken through and through with fire. He too was such as this. And, when

he had tested the bitter thought, and yet knew it was well, that as the cloud should yield up its riches at its Ruler's will—that it should quench the thirst of the hot air instead of the distant land for which it had started in its course—so it was also good that he should bend to the will of the Giver of his life, he found a homily to his remaining fretfulness in the mortification of the vain Queen at finding she could not retain her youth for ever. Whatever the motive, the picture was painted with this single idea. The stamp of stealthy Death, by which he would some day claim her for his own, was in the Queen's face. She was surrounded by lovely hand-maidens and flattering courtiers; but their praise could no longer deceive her. She was in a room luxuriantly furnished; but its riches could not cheer her. She saw in them nothing but the reflection of her own pallid and withering face. God send her comfort, for there is nothing but this for the stricken Queen! The painting of this work was rich and firm. The character in the faces of the lookers-on, as well as of the principal figure, was all individually wrought out. It was a misfortune of the subject that these figures had nothing to do. What they said could not be told by painting; and they looked, therefore, like so many supernumeraries at a theatre, who do nothing beyond filling up the stage; but then they were at least living people, and in that how different these were from the ordinary accessorial figures of many pictures. There were some shortcomings in drawing—particularly, we remember, in the legs of one of the courtiers—which indicated haste more than incapacity; for every expression had been made out, and every purpose possible in the figures, particularly in the group of maids-of-honour, gracefully and efficiently rendered.

Egg was now thirty-two years of age. Let us try to describe him as he appeared on the morning of the Exhibition, when he was working on his picture, and when we saw him for the first time. He was a man of no more than five feet six or seven inches in height; but broad-chested and large-shouldered, dressed in a black cloth frock-coat, black velvet waistcoat, and grey checkered trousers. His head was of the largest; but so delicately formed that, on his firm-looking figure, it was in perfect accordance. His complexion was of a certain sallowness, that bore evidence to his recent dangerous illness, which might also have been seen in the precision with which the anatomical construction showed through the modelling of his face. His forehead widened at the temples, as much as is compatible with entire absence of deformity, and the face was built up to conform gently with this peculiarity. His eyes were of a dark, rich brown, and deeply set with spacious eye-lids; his nose high and slightly aquiline, cartilaginous at the nostrils, and compressed; his lips were deficient in fulness, but not poor; his chin was wide and large, but without projection; his flowing hair was dark and glossy, almost black. These features made up the figure of a remarkably handsome and distinguished-looking man, as God and himself together had made him in thirty-two years. Altogether, he affected one with surprise and satisfaction, as a firmly-established human being; while his grave and almost sad expression made one ask oneself at first could he be the painter of such piquant humour? But the serious stare with which he met one's eyes was also a ready one. It was not waiting for more severe matter to engage it. The soul that directed it was so quick and searching that it could not disregard any of the pages of life in which human interests were written; and, when he talked, and the life kindled in his face, there could be no doubt that he was the truer type of his work than any figure one had imagined as proper to the maker of the images and fancies one knew in his name.

The picture of Queen Elizabeth gained for him what is called the honour of election to the Associateship. Henceforth he was to have his name printed in full on the fly-leaf of the Academy catalogue; and, in the list at the end, the alphabetical succession was only to prevent him from appearing before Academicians and other Associates, whose second letters were earlier in order than the second letter of his name. This, with the addition of his Christian names in full instead of in initials, was one great advantage of his elevation; another being that he had for ever after a prior claim to the good places in the Exhibition. No one begrudged him this, we feel certain. The news of this important event was taken to Bayswater by two of the Council on the night of the election, who found him already in bed, little dreaming perhaps of his greatness.

In 1849 he exhibited "Henrietta Maria in Distress relieved by Cardinal de Retz" and "Launce's Substitute for Proteus's Dog." Both of these were worthy of his growing reputation, and remarkable for qualities of character and good colour, in either case strictly in unison with the sentiment of the subject. The unfortunate Queen was in sadder plight than discarded monarchs of our own day. It was, indeed, pitiful to see her in her cheerless chamber, with the snow falling in the dark street outside, and so lately with no friend to give her fire to warm her, or bread to eat, and it was a real comfort to see her at last relieved. This picture was sober, but still with a certain royalty of colour about it; while the other was sparkling and brilliant, like the wit of "The Two Gentlemen of Verona" itself. Some of our readers may have recently seen the cartoon for this last picture, which was sold at Messrs. Christie's rooms on the 18th of this present month, and may have been reminded by it of the exquisite grace of the ladies in the picture, and the unaffected breeding of the men. The only artist of our time, besides Mr. Egg, who could portray such delicate character was Leslie; and he, it must be acknowledged, rather suggested than worked it out with the fulness of form and colour as it was in this picture.

The exhibition of this year, 1849, contained two pictures, by comparatively new men, which attracted great attention. The one was by John Everett Millais—an illustration to Keats's "Isabella;" the other by W. Holman Hunt—an illustration to an incident in the early life of "Rienzi." These pictures, with another by Dante Gabriel Rossetti, exhibited at the Portland Street Gallery in the same year, first publicly introduced what is called Pre-Raphaelism to the world. Enough has been written on this subject to make it unnecessary to consider what were the painters' aims. It is enough now to say that thus early the painters were acknowledged to be young men of considerable power by their elders in the profession, although the peculiar views they held were canvassed in a variety of tempers, and for the most part with disapprobation. The first-named painter, young as he was, had already had the graces of an accomplished artist to recommend his work; the second gave evidence of having less mastery over his material. It was natural, therefore, that the one work should be sold early in the exhibition, or rather before leaving the artist's studio, and that the other should be left unpurchased month by month until the exhibition had closed. We remember the picture coming back to the artist's studio, a room which he had taken a twelvemonth before, on first leaving his father's house. Many an artist has the same experience. In this case it was as stern an event as it well could be. The little money that Hunt had started with was exhausted; the landlord was impatient for the last quarter's rent; and this picture, and a few sketches on his walls, which no one would buy, a book-shelf barely furnished, and an easel and paint-box, were the only property he possessed to convert into money. Two or three of his friends were with him, with whom the painter was bitterly joking about his prospects in life, when a double-knock was heard at the door below. It was repeated two or three times; at which our host descended, surmising that the Irish servant had gone out for a walk, or else, seeing that the knock was for the beggarly painter, refused to move from her kitchen. When the door was opened, and the applicant for admission had had it explained why he was kept waiting so long, he, in the most courteous manner, advanced, apologizing for venturing to pay this visit without formal introduction; but, said he, "I think we have many mutual friends. I, too, am an artist—Mr. Egg. I hope you have heard them speak of me as a true admirer of the work which you exhibited at the Royal Academy; and I trust my interest in this will lead you to excuse me for not taking the ordinary means of presenting myself to you." Saying this, he advanced, at the artist's invitation, upstairs into the room. "I well remember this studio," he continued; "it was once occupied by a friend of mine—Mr. Elmore. It was always difficult to make it have a pleasant aspect," he added, as if anxious to conceal his consciousness that it was unusually dungeon-like at that moment. "I see," he continued, as he observed that Hunt seemed to regard the remark as an amusing instance of politeness, "that you already have your picture back. I took the opportunity of looking at the faces on the varnishing days with a ladder; but I am glad again to see it close. You are working upon it. Let me ask you in what points you intend to advance it." Mr. Hunt explained his desire to improve one or two points of detail; Mr. Egg



# THE READER.

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listened attentively. "I understand your desire," he returned, "to make the picture as perfect as possible in every detail. Your feeling for such matters is exhibited throughout the picture; but don't you think," he said, with a great stress on the don't—a stress used peculiarly by him in each phrase on some word or the other when in animated discussion, together with a bend of the body and an extension of the hand like a fencer playing with a light sabre, as if he could not give sufficient force to the expression by mere words—"don't you think it is worth while first to try whether the work already in the picture might not be made more of by some modification of the general effect. I know your views," he added, after a moment's pause, during which the workman looked puzzled and obstinate; "and I would not think of advising you to adopt any conventional treatment to force the effect. I do think we are all too apt to do that; but what I mean is, simply, that where there is no reason to the contrary it is desirable to arrange the colours of a picture so that one object shall be distinct from the object next to it, even at a certain distance at the first glance." Hunt admitted this, with the condition, immediately. "Well," said Egg, "did you study the effect of the picture in the exhibition?" Hunt declared that he had been ashamed to be seen looking at it. Egg replied, "Well; but I think you should have done so; and I think you would have felt then that the colour of Rienzi's robe was too similar in tint to the grey tone of the horses beyond, and that it would be a question whether one or the other could not be changed without departing from truth, you know!" "Yes!" said Hunt, slowly, no longer as if a dangerous snare lay hid in the counsel, but only as if considering whether one of the two points could be changed. "I know," Egg went on, "how hard it must be after you have worked each out so conscientiously from nature to think of altering them; but I must say I feel that if the robe of Rienzi were changed the picture would gain immensely." Hunt declared that in any case he could only have the greatest respect for Mr. Egg's opinion on such a point, and that in this he had further to express his conviction that the suggestion was a valuable one. "I feel it the more," he said, "as I consider it; and I will not allow any consideration of trouble to prevent me from making a manifest improvement in my work; but I have to fight against a certain prejudice I started with in favour of the harmony of the grey with the pink and the orange tints near it as appropriate to the sentiment of the subject. But," said Egg, "why not rely upon the greys in the middle distance for this, which are so connected with this portion of the picture." And at once it was agreed that the robe of Rienzi should be made of a brown tone. "Well," said the visitor, after a sort of résumé of this question had been made, which was a characteristic feature in Egg's discussion when he had gained his point, "may I ask you whether it is true that you have not sold the picture?" "Yes," said the younger artist; "I have not been so fortunate as to find a purchaser." Egg said, "It is an astounding fact to me that no one in all London has had the courage to buy this picture. You ask a hundred pounds for it? Is it not so?" The painter replied in the affirmative. The visitor, looking round the room with a kind smile of sympathy, said, "And I suppose the sale of it is really an object to you." "It is, indeed," replied the other, with a shrug of the shoulders. "I have been unwise, perhaps, in counting too much upon this chance, and so I have spent all my time since sending in this work in making designs of future works; and I have been deluded out of the remainder of my time by a dishonest sort of dealer; otherwise I might have some little things to rely upon, as well as this, for raising the wind." "And what do you think of doing with this picture now?" asked Egg. "I think of sending it to Liverpool, if I can," said Hunt. "You will, I suppose, have a few days to spare after you have completed the retouchings," said Egg. "A friend of mine," he added, "an invalid, has heard much of the picture, and has been very anxious to see it; but he could not get to the Exhibition. In the course of a week he is coming to dine with me; would you mind sending the picture up to my place that he might have his desire gratified?" Mr. Hunt promised that he would endeavour to let him have it by a certain day; and the visitor then took his leave. Can you see, reader, the kind-hearted gentleman walking his way, striding, staring, and frowning as if he really felt that at heart he was a very sour and hard-grained person, and that it was of no use to attempt to conceal it from the people in the dingy

streets through which he went to where he had left his horse, that he might not approach his poor brother-painter on unequal ground, and returning to his dinner as if he had done nothing but seek a better appetite in the pure sunlit air of the park? We did—we see him now; and it is a picture that obliterates many a hard impression of humanity that might otherwise remain in our minds. But his kindred office was not yet finished. Four or five days afterwards the picture of "Rienzi" was smuggled out of the house by night, for fear of the landlord; and the painter took it to Ivy Cottage. Two days later, he went by invitation to breakfast with Egg, who then told him that Mr. Gibbons, the collector of Regent's Park, was the gentleman he had referred to, and that, on seeing the picture, he determined at once to buy it; and Mr. Egg handed Hunt a cheque for £105, explaining that it was Mr. Gibbons's desire that the additional £5 should be received as payment for the frame.

## ART CORRESPONDENCE.

### THE ROYAL ACADEMY.

SIR,—Although your Exhibition critic had some sensible remarks on the position of the Royal Academy the other week, it appears to me that there is very little real knowledge of the question among newspaper writers. If 2000 yards of pictures are sent in, and the space available is only 1000, half the pictures must be rejected. This fact is independent of the Academy; any other body would have to reject in the same way. But it is because the Academy stands in an equivocal relation to the public and the profession, principally resulting from the yellow-plush prejudices that body holds so stoutly by, that it is not able to command any space necessary to the growing importance of our Art. Instead of being National, the Academy insists on being Royal, on existing by sanction or command of the crown—a position repudiated by every other public body; to which, indeed, there is hardly anything analogous, unless it be the tradesmen who rejoice in the Royal Arms.

This, which is the central constitutional idea of the Royal Academy, tinges all its action and its elections. It must have men who look upon Art and its honours from a certain point of view, and the popular members and office-bearers are not the men of genius, but the respectable mediocrities within the body. The number, social standing, and general cultivation of those following Art is now so much extended and improved that this kind of thing is beginning to be felt as unworthy. It is not well to mention names; but, if we recollect the men who have been made Associates lately, and consider how many really great artists there are now painting, some scarcely exhibiting at all, the cause of election will be found to involve something besides talent. It may be said these great artists don't apply. So much the worse; the application system, perhaps, is bad, and the apprenticeship of waiting and snubbing which candidates suffer is well known. The Academy is (properly or not we shall not enquire here) a self-elected selection; but it is a selection made on such a principle that it runs in families—two Chalons, two Landseers or three, three Pickersgills, three Smirkes; one Smirke, indeed, retiring to make way for his son, who is forthwith put in his place. This is hardly the right thing where the position is so great a professional advantage! That it is of immense professional advantage to painters is certain. The public and the buyers of pictures will always take an external criterion; quite right too, if the letters R.A. indicated the opinion of the profession. But it cannot be fair to grant exclusive professional advantages. Suppose the magical M.D. were limited in a similar manner.

Again, the spirit that prompts this determination to remain a royal rather than become a national institution determines the action of the Academy as an educational body. Why should the rising generation of artists be treated to eleemosynary training? To some of the present members of the Academy this may have been a boon. We know some in that body to whom spelling is still a mystery; but charitable boons, the Chancellor of the Exchequer will tell us, are better dispensed with; and the "Schools of Art" established in all our manufacturing districts find that classes without fees are good neither for teachers nor taught; and that even the humbler kinds of workmen can pay, and like to do so. Why then should the rising members of a liberal profession be received on sufferance, and the "professors" or "visitors" come or not just as they like? It may be true, or it may

not, that one of these wrote on the Perspective Demonstration bound the other day (for the Academy have now engaged a competent teacher from South Kensington), "Leave this rot!" and I fancy Geometry and Perspective, and scientific teaching of any kind, will go very little way indeed to make an artist. This may be considered proved by the results of the teaching of the South Kensington Department. But, apart from the question of what should be taught, gratuitous teaching is now unwise as well as offensive.

One of the most general characteristics of Englishmen is the worship of titles; and it may surprise many to hear the Academy, its members, and its classes spoken of in this way; but such is very commonly the tone among artists now in talking about it.

Sir, I am, &c.

B.

## MUSIC.

### ROYAL ITALIAN OPERA—MDLLE. PATTI IN TRAGEDY.

IT is pleasant to welcome the appearance of a real artistic faculty where one scarcely expected to see it. It is equally pleasant to see a talent which has already announced itself suddenly taking a new phase, expanding in a direction before unthought of. Mdle. Adelina Patti's essay in the tragic side of opera has given pleasure of this kind. Till last week she appeared to be right in limiting herself to the parts usually described by the term "light comedy." She has now struck out into a broader path. As *Leonora* in the "Trovatore," she is aiming at the higher honours of a *tragédienne*; and she has met with a success which quite justifies the attempt. Her playing of the character shows, to say the very least of it, consummate cleverness and spirit. To declare, as some injudicious friends are doing, that her conception and execution of the part transcends that of any one who has preceded her, is to give her praise which becomes meaningless by excess. To confound all distinctions in a rush of indiscriminate eulogy does no honour to art or artists, and certainly no good to the person thus overpraised. Mdle. Patti is not at present (whatever she may hereafter become) a Grisi in acting, any more than she is a Lind in voice. But she has already done things which entitle her name to be linked with that of either of those great geniuses; and, recollecting her extreme youth, it would be rash to say to what point of supremacy may not hereafter reach. Her signal success in her new character is chiefly valuable as an evidence that she is progressing in cultivation and gaining in power. She has perceptibly advanced since last year in breadth of style. Her voice, also, apparently, has somewhat increased in volume; and her dramatic faculty, as now exhibited in a tragic character is far greater than was suspected. This is the part, indeed, of the endowments of a great singer which is most susceptible of growth. The purely musical gifts, like the physical powers, usually come early to maturity. The power of representing on the stage the actions and passions of men and women is one which is being constantly ripened by the thought and experience of years. Mdle. Patti's gift for acting is in this sense more surprising than her rare musical endowments. The humour and vivacity which she has shown in parts like the *Rosina* of the "Barber," and the pretty pathos displayed in such essentially girlish characters as *Lucia* and *Amina*, seem natural to her age; but the stateliness, the force, the commanding earnestness which she throws into her impersonation of (the Troubadour's) *Leonora* are qualities which in one so young are quite wonderful. With a physique not suited to "grand" parts, she yet contrives to look imposing. She infuses into the part as high a tone of feeling as the character will admit of, mixing perhaps more tenderness with the conception than any previous singer. Her play is throughout full of intelligence; and there is great subtlety, and at the same time great delicacy, in her manner of portraying the changing emotions of the scene. Her acting has, however, not, as yet, much of the spontaneity which is a characteristic of the highest art. The spectator can see that the actress is thinking from moment to moment how to indicate the emotion she is supposed to feel. She scarcely seems able to trust to her general conception of the character and the situation to supply the impulse appropriate to the moment without any thinking at all. But this power of acting by impulse, as distinct from



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intelligence, is perhaps the highest reach of the art. Very few have possessed it; but Mdle. Patti, though she acts now chiefly by the force of a cultivated intelligence, gives signs of so much native power that we may fairly hope to see her one day adopting the broader style. The lesser but indispensable quality of refinement is unequivocally hers. In every gesture, step, and word, she is thoroughly a lady.

Of the character in which this essay has been made it is not worth while to say much. Though a poor part, this *Leonora* of Signor Verdi's is not a poor test of acting. If Mdle. Patti can make this specimen of the common genus stage-countess interesting, she will, no doubt, do better with better material. She might, for instance, to follow the suggestion of the name, find a more worthy subject in that diviner *Leonora* of Beethoven. She would be overweighted in the music, of course, (so will probably be every singer who attempts it, so long as the normal force of the human throat remains what it is); but there are points in the character which would no doubt make her rendering of it very beautiful. On Tuesday night (the second time of its performance), the most effective point in the opera was, as usual, the "Miserere" scene. Vulgar as is the prevalent tone, dramatically not less than musically, of Signor Verdi's pieces, he has the power of working up a critical point of a drama into an *ensemble* of such force and beauty as to redeem much that is poor and coarse. Nothing could well be more common than the idea of this battlement-scene; in the libretto it is the merest hum-drum; but the simple beauty of the strain, so old in form and yet so new in effect, and the happy combination of chorus and soprano solo make up a whole, which only very dull or very sublime people can listen to without emotion. Madame Grisi's rendering of the scene, if memory does not deceive, had more of passion than pathos in it. Mdle. Patti makes it pre-eminently pathetic. When she hears the plaintive cry, "Non ti scorda di me," coming from the dungeon where her lover is immured, she runs about in a sad helpless fashion, looking for some way to get up to him, and seems utterly to despair at the great black walls, not to be scaled by her little hands. Melodrama as it is, it is very touching. Signor Mario's singing here, as throughout the play, was, it need scarcely be said, incomparably fine; but the difficulties under which he laboured ought surely to remind him that, if the tones of that lovely voice are to retain their beauty for a little while longer, it can only be by his abjuring utterly all his Verdi characters. Is it any wonder that, after such a tearing song as "Di quella pira," he should scarcely have voice left to carry him to the end of the piece? One night of *Manrico* plays more havoc with his susceptible throat than a dozen of *Almaviva*. No happier (or rather no more unfortunate) instance could be had of the destructive effect of the *strepitosa sempre* style of music. It is to be hoped the moral will not be lost upon Mdle. Patti. It is not too much to say that she is now the only singer (or the only one known to the Western capitals) who combines great vocal power, cultivated in the pure Italian style, with a proved capacity for acting in the higher range of drama. It will, therefore, be no small loss to the world of music if she sacrifices her splendid gifts to the whim of the hour. The alternative is, some five years of Verdi, or thirty of music proper. She rings out now with triumphant clearness many a tearing passage which some of her predecessors have winced at; but Madame Grisi, to take one instance, would never have sung for four and thirty years had she had much of such practice as this in her girlhood.

Mdle. Lustrani, a new comer, appeared in the part of *Azucena*. She sang the music satisfactorily, and acted the character with intelligence.

R. B. L.

## MUSICAL NOTES.

M. THALBERG'S MATINEES.—Few artists have been so heartily attacked and so profusely praised as M. Thalberg. Now that he is playing his "farewell" to the English public, it would be superfluous to add to the record of the fact any criticism of the performances. The value of M. Thalberg's style as player or composer can only be estimated by considering him in both characters; and to enter on such an estimate would involve, as the French say, an *appréciation* more or less *approfondie* of the pianoforte music of the past thirty years. But whatever be thought of M. Thalberg's influence as a composer, his handling of his instrument is such as the whole world,

artists and amateurs, composers and the public, must perforce applaud. His immense range of power, the lordly ease with which he overcomes the most prodigious difficulties of execution, justify the popular verdict which places him at the head of the *virtuosi* of the piano. He will play for two more mornings—Monday and Monday week. His programmes are chiefly from his own compositions, including some not yet published.

NEW PHILHARMONIC CONCERTS.—The fourth of this capital series, which took place on Wednesday evening, was more interesting in intention than in result. Spohr's Symphony for a double orchestra—a work played, as Dr. Wyld's book informed his audience, only twice before in England—occupied the place usually given to a Concerto. The impression given by a single hearing is that the work is decidedly a dull one. It comes under the head of "music with a meaning"—the two orchestras representing the heavenly and earthly principles as affecting man's life. The heavenly utterances are given by a little orchestra of eleven performers—the earthly by a full band. All one can say of the music is that it has some of Spohr's good qualities, but more of his defects. It seems to lack feature, life, and coherence. The little band sounds rather like a feeble echo of the big one, and occasionally, from its deficiency in strings, gives the effect of a wind-quintett. But one could scarcely expect any better result to follow the attempt to make music preach morality. None but a superhuman genius could overcome the dead weight of such a subject; and the effort would be certain to cramp his imagination. The first object of a Symphony is to be pleasant concert-music; and really one does not go to a concert-room to hear about the struggle between good and evil, or any other moral thesis. We have enough of the fact in the world, and too much of the theory in the pulpits. Music is itself one of the Divine or Heavenly Powers. A composer might be content to know that, in making good harmonies, he is forging weapons against the powers of evil, which is better than moralizing on the matter. The rest of the concert was, as may be said generally of the whole series, good alike in arrangement, substance, and execution. Mdle. Albani might certainly choose songs more interesting than her favourite air from "Semiramide" and the Brindisi from "Lucrezia;" but, whatever she chooses, her singing will be always precious, as exhibiting a perfect model of vocalization.

At Her Majesty's Theatre a new bass, Herr Fricke (Signor Fricca), from the Berlin Opera House, has appeared in the character of *Marcel* in the "Huguenots." He has a deep and powerful voice. Signor Baragli, another new comer, who has appeared as *Edgardo* (the favourite part of young *débütants*), is reported to have scarcely force enough for the place of first tenor. "Faust" is announced as nearly ready at this house.

MR. LUMLEY'S third benefit was on Wednesday evening. The opera was "Don Giovanni," with a very fair cast—M. Gassier playing the *Don*, and Mr. Gye's company contributing a *Donna Anna*, in the person of Mdle. Fricci. Mdle. Piccolomini left pleasant recollections in this part than in almost any other which she played. She acted it delightfully; and, if her vocal powers were scarcely equal to some of Mozart's music, it may safely be said that there is no known *Marchioness* at least who could sing and play the fickle little peasant-girl as well as La Signora Gactani.

HERR JANSKA gave a concert last week, at which he played a quartet and other pieces of his own composition, and also (with Herr Danreuther) Beethoven's "Kreutzer" Sonata. The name of Herr Janska has a place in the musical history of the last generation, in connexion with the famous group of players which made the "Schuppanzig Quartet" renowned through Europe. His life in England, since political jealousies drove him from the distinguished position which he occupied in Vienna, has been one of comparative retirement. English amateurs know consequently very little of his works. Their German reputation, however, ought to entitle them to a more frequent hearing. The director of the Monday Popular Concerts could scarcely do wrong in including something of Herr Janska's in one of his programmes.

THE Tonic Sol-Fa Association announces a choral festival, to come off at the Crystal Palace, on Wednesday week, the 17th of June. Two choirs are to sing an "Elementary," numbering 2000 voices, and an "Advanced" of 4000. No one who takes an interest in the spread of music among the people should miss hearing one of these performances. The spectacle is in itself a wonder, and the tone produced by some thousands of young throats, softened and partly developed by cultivation, is a very delightful sound.

MADAME GOLDSCHMIDT and her husband purpose repeating, early in July, the performance of Handel's "Allegro and Penseroso."

THE Crystal Palace Saturday Concerts have been interrupted for a fortnight by a flower-show and a dramatic performance. Last week Mr. Buckstone and Mr. Compton played, in their own sense, as *Box* and *Cox*, in the place of Mr. Manns' band. To-day the room is to revert to its ordinary use. Mdle. Carlotta Patti and Madame Sherrington are announced to sing.

THE WANDERING MINSTRELS' Concert at the Hanover Square Rooms last week produced between £300 and £400, which is to be given to two Societies for the help of the Blind. This little company of amateurs represents the *mélomanie* of the "upper ten" in its most active shape. To attempt the next-to-hopeless task of keeping up a good amateur orchestra argues an abundance of musical enthusiasm, which could scarcely be turned to pleasanter account than by such performances as these. The band, which is conducted by the Hon. Seymour Egerton, is complete, though not large. Many of its members are accomplished musicians. Some were once active supporters of the (now extinct) Amateur Musical Society; some have shown talent as composers. Mr. Egerton himself has written, among other things, some four-voice part-songs, which are more than respectable.

## MUSIC FOR NEXT WEEK.

JUNE 8th to 13th.

MONDAY.—M. Thalberg's Third Matinee, Hanover Square Rooms, 2.30 p.m.

Popular Concert (Beethoven Night), St. James's Hall, 8 p.m.

TUESDAY.—Musical Union, St. James's Hall, 3.30 p.m.

WEDNESDAY.—Herr Goffrie's Second Soiree, 78, Harley Street. Madame Sainton Dolby's and M. Sainton's Orchestral Concert, St. James's Hall, 8 p.m.

THURSDAY.—Mr. Henry Leslie's "Director's Benefit," St. James's Hall, 8 p.m.

Mr. Aguilar's Matinee, 17, Westbourne Square, 3 p.m.

Mr. John Barnett's Concert, Hanover Square Rooms, 8 p.m.

FRIDAY.—Mr. Halle's Recital, St. James's Hall, 3 p.m.

SATURDAY.—Mr. John Thomas's Concert of Welsh National Music, Hanover Square Rooms, 3 p.m.

### OPERAS:—

COVENT GARDEN.—To-night and Tuesday, "La Gazza Ladra;" Monday, "Le Prophète;" Thursday, "Don Giovanni;" Friday, "Il Barbiere;" Saturday, "Roberto."

HER MAJESTY'S.—To-night, "Ballo in Maschera."

DRURY LANE.—Monday (Mr. Lumley's last Benefit), a Special Programme.

## THE DRAMA.

### THE NEW PIECES AT THE OLYMPIC AND PRINCESS'S.

THE production of the "Ticket-of-Leave Man" at the Olympic is an experiment, the success of which will probably mark the beginning of a new era in the history of this theatre. A drama of the class to which this piece of Mr. Tom Taylor's belongs must have been about the last thing expected by the *habitué* of a theatre so persistently devoted to light comedies as the Olympic has recently been. We shall be somewhat surprised if its patrons are not pleased as well as startled by the change in the character of the entertainment set before them. A natural story, naturally told, appeals to a ready sympathy; and on this ground we believe that the public will take kindly to the story of the poor ticket-of-leave man, the innocent convict manfully struggling against the influence of the ban set upon him by society. Mr. Tom Taylor's "Ticket-of-Leave Man" is in four acts. According to a letter from Paris which appeared in the *Daily Telegraph* it is but an adaptation from a French drama now enjoying a great success in Paris, and entitled "Léonard." Our own impression was that the plot had been derived from a French novel; and we still think it probable that this is the case, and that the French and English pieces are both founded on the same original. In treatment, at all events, Mr. Tom Taylor's piece, with the exception of the first act or prologue, is entirely English. His leading characters are drawn from types hardly to be found out of London. The story of the piece is simple enough, though it is built up of a number of small incidents, most striking in the action, but almost impossible to describe. Robert Brierly, a Lancashire lad (Mr. H. Neville), is the son of a late mill-owner of Glossop; he has lost both his parents, come into possession of his little inheritance, and is up in London "seeing life." He is discovered in company with one Mr. James Downey, a gentleman with several aliases (Mr. Atkins), who is showing him "life" at a suburban tea-garden. Here Mr. James Downey is joined by Meller Moss (Mr. G. Vincent), a Jew fence of



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the "Fagan" breed, with whom he negotiates the purchase of a parcel of forged Bank of England notes. *Robert Brierly* is half drunk, and wholly moneyless; *Mr. Downey* is ready to lend him as much money as he wants, and gives him a twenty-pound note to change. The note is no sooner turned into money than a party of detectives, under the leadership of *Hawkshaw* (Mr. Horace Wigan), pounce upon *Brierly* and *Mr. Downey*, who wrenches a truncheon from the officer, strikes *Hawkshaw* down, and escapes, leaving the "Lancashire lad" to be tried and sentenced to four years' penal servitude. In a fit of tipsy generosity, he had given a couple of sovereigns to *May Edwards*, a poor, friendless street-singer. During the years of his confinement at Portland a correspondence has been kept up between the two. *May* has been assisted by the wife of a *Mr. Gibson*, a bill-broker in the city, and is counting the hours to the time of *Brierly's* release. A ticket-of-leave sets him free before the expiration of the full term of his sentence, and he hurries to throw his arms about the one friend in all the world who has stood by him in his trouble. His honest look favourably impresses *Mr. Gibson*, who takes him into his office as messenger. So ends the second act. At the opening of the third act *Brierly* is engaged to be married to *May*, and the wedding-party are assembled at *Mr. Gibson's* city house, of which *May* has been made housekeeper. *Brierly* has shrunk from telling his employer the fact of his being a ticket-of-leave man. He is taking his hat to go to church, when a terrible name rings in his ear, that of *Hawkshaw*, the detective upon whose evidence he was convicted. Some forged bills are in circulation, and one of them is expected to be offered to *Mr. Gibson*, who accepts the assistance of *Hawkshaw* to capture the would-be negotiator. The detective never forgets any man who has passed through his hands, and at a glance recognises *Brierly*, who is almost fainting with the terror of impending discovery. The bill-forgers are *Messrs. Downey and Moss*, who cleverly escape the trap laid to catch them; but *Moss* informs *Mr. Gibson* that his office-messenger is a ticket-of-leave man, and *Brierly* is sent adrift, with no hope of regaining his lost position in the world. In the fourth act he has sunk so low as to be glad to take employment in a gang of navvies; but even there the ban of his conviction makes him an outcast—"honest" workmen will not associate with him. *Downey* and *Moss* once more take him in hand, and propose to him to join them in robbing *Mr. Gibson's* city office, where a sum of £5000 in gold is known to be kept; he appears to consent, and at once departs with his two villainous companions. The scene of these arrangements has been the "Bridgewater Arms," a house of call for navvies, and the captain of the gang has been present during the thieves' conversation, apparently dead drunk; but they have no sooner gone to prepare for the burglary than he throws off his north-country fur cap, discovers himself to *Brierly* as *Hawkshaw*, and concert with him measures for defeating the plan of robbery and capturing the burglars. *Mr. Gibson* is apprised of what is about to be done. *Brierly* conducts the thieves to the safe, and *Downey* is eagerly stretching forth his hand to seize the box containing the £5000, when *Hawkshaw* and *Mr. Gibson* appear. There is a desperate struggle, in which *Brierly* is felled to the ground by *Downey*, alias *The Tiger*; and the capture is effected. So patent a proof of honesty is sufficient to reinstate *Brierly* in *Mr. Gibson's* esteem, and the future of the ticket-of-leave man is tolerably well assured.

*Robert Brierly*, the central figure in this very interesting drama, is admirably played by Mr. H. Neville, who has fortunately been fitted with a part that enables him to display his best qualities. No other actor in London, we believe, could play this character with such an utter absence of exaggeration. Without conveying the least appearance of artificial restraint, his manner is remarkably subdued. We have rarely seen anything more perfectly natural than the display of joy which he exhibits on first seeing *May* after his return from Portland; and scarcely inferior in touching truthfulness is the tone of sadness which immediately follows, as the thought of the inevitable difficulty of living as an honest man crosses his mind. From first to last the performance is most finished and beautiful; and it will raise Mr. H. Neville to a higher rank as an actor than any he has yet held. The *May Edwards* of Miss Kate Saville is marked by thorough feminine grace; the part offers no great scope for acting, but it finds a perfect representative in her hands. Mr. Horace Wigan's detective, *Hawkshaw*, is a capital piece of closely studied character; his various disguises fit him

with surprising neatness, and he plays with a zest that smacks of the real article from Scotland Yard. Of the two scoundrels, *Moss* and *Downey*, played by Mr. G. Vincent and Mr. Atkins, we can also speak admiringly; the "make-up" of the Jew was very good.

Besides the characters concerned in the main action of the story, there are four or five others who carry on a comic under-plot, or rather series of episodic scenes, the introduction of which we consider to be a grave fault of construction. It is perfectly true that great applause follows the "Maniac's Tear" and the "Gipsy Queen," admirably sung by Miss Hughes; but the drama is brought to a stand-still by the introduction of persons and incidents having nothing whatever to do with it. Two comic personages, who have a sort of intelligible connexion with the main plot, are an old lodging-house keeper and her graceless grandson, played by Mrs. Stephens and Miss Raynham, who produce roars of laughter—the one by her "Mrs. Gamp"-like garrulity, the other by the endless monkey tricks which she plays, as a tobacco-smoking, out-at-elbow, soap-and-water hating *gamin*. The piece has been put upon the stage with all the care that marks the productions of the Olympic Theatre; and the scenery is new and excellent, the most remarkable scene being that of an "Old City Church-yard," which is hailed with immense applause.

Mr. George Vining has turned to good account his experience as stage-manager to M. Fechter. "Court and Camp" may safely challenge comparison with the "Duke's Motto" as a stage production, the characteristics of the two pieces being closely alike. A plot of villainous intrigue, each turn of which brings about a new combination of the characters, as marked as those produced upon a chess-board; striking changes of scene, and a succession of massive and highly picturesque effects, are the sources of attraction in both pieces; in both pieces, also, the interest centres in one character, who is never for a moment allowed to be forgotten. *Bibi*, the hero of "Court and Camp," like *Capitaine Lagardère*, the hero of the "Duke's Motto," is the protector of assailed innocence, and carries with him the entire sympathy of the audience on that account. In point of mere incident there is no resemblance between the two pieces. The story of "Court and Camp," in brief, is this: A certain Italian Count *Salviati* and the *Duke de Maurepas* (Messrs. Charles Verner and Gaston Murray) are conspiring—the one to secure the fortune of a youth who has been mysteriously lost sight of, but the proof of whose existence is necessary; the other to accomplish the overthrow of the king's mistress and ruler, the *Countess du Barry*, played by Miss Amy Sedgwick. Fortune throws into the Count's hands two friendless young men, orphans, they themselves believe, named *Bibi* and *Angelus* (Messrs. George Vining and J. P. Warde). *Bibi* is a soldier of fortune, *Angelus* a student; and their pockets are empty. The astute Italian Count informs *Bibi* that he is in reality a marquis, and that he shall regain his rank and fortune on condition that he will marry a young lady and at once take his departure for the army in the Low Countries—the idea being that the beauty of the young marchioness may attract the king, and that thus the scheme of the conspiracy may be successfully carried out. Of course it is *Bibi's* fate to frustrate the plot of which he engaged to be the instrument. He discovers that his friend *Angelus* is the rightful heir to the marquisate, and he saves *Madame du Barry* from the consequences of the machinations of her enemies; *Marshal Saxe* makes him a general for his consummate bravery; and he has the satisfaction of running *Count Salviati* through the wrist in a duel before that personage is carried off to the Bastille. Put together with all the tact and ingenuity for which French dramatists are famed, "Court and Camp" is a drama of well-sustained interest, made more attractive by the taste and richness with which it has been placed upon the stage. With one or two exceptions the acting is excellent. The character of *Bibi* is precisely one in which Mr. George Vining appears to advantage—a character of hearty bluntness, singleness of purpose, and frank devotion. Miss Amy Sedgwick plays the *Countess du Barry* with grace, tenderness, and dignity, so that we altogether forget the *Madame du Barry* of history and the *chroniques scandaleuses*. In the little part of *Guillemette* Miss Lydia Thompson performs with an *entrain* and a dramatic faculty that promise her a distinct position as an actress as well as a *danseuse*. The success of "Court and Camp" appears to be settled; and we are glad that fortune has at length smiled on this so long unfortunate theatre.

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